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Issue eight ★ March 2000

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**Meet the man who runs a newspaper from a beach hut!**

**Market your website**
Top Dreamweaver tips and a guide to search engine listings

Reviews • Page 57 • Reviews • Page 57

**QuarkXPress 4.1** reviewed **PLUS** Fireworks, Kodak DC290z & more...

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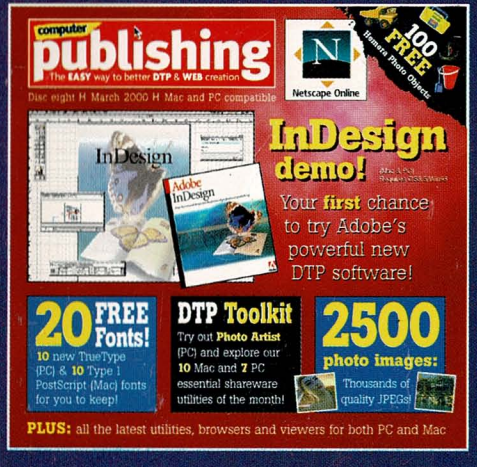
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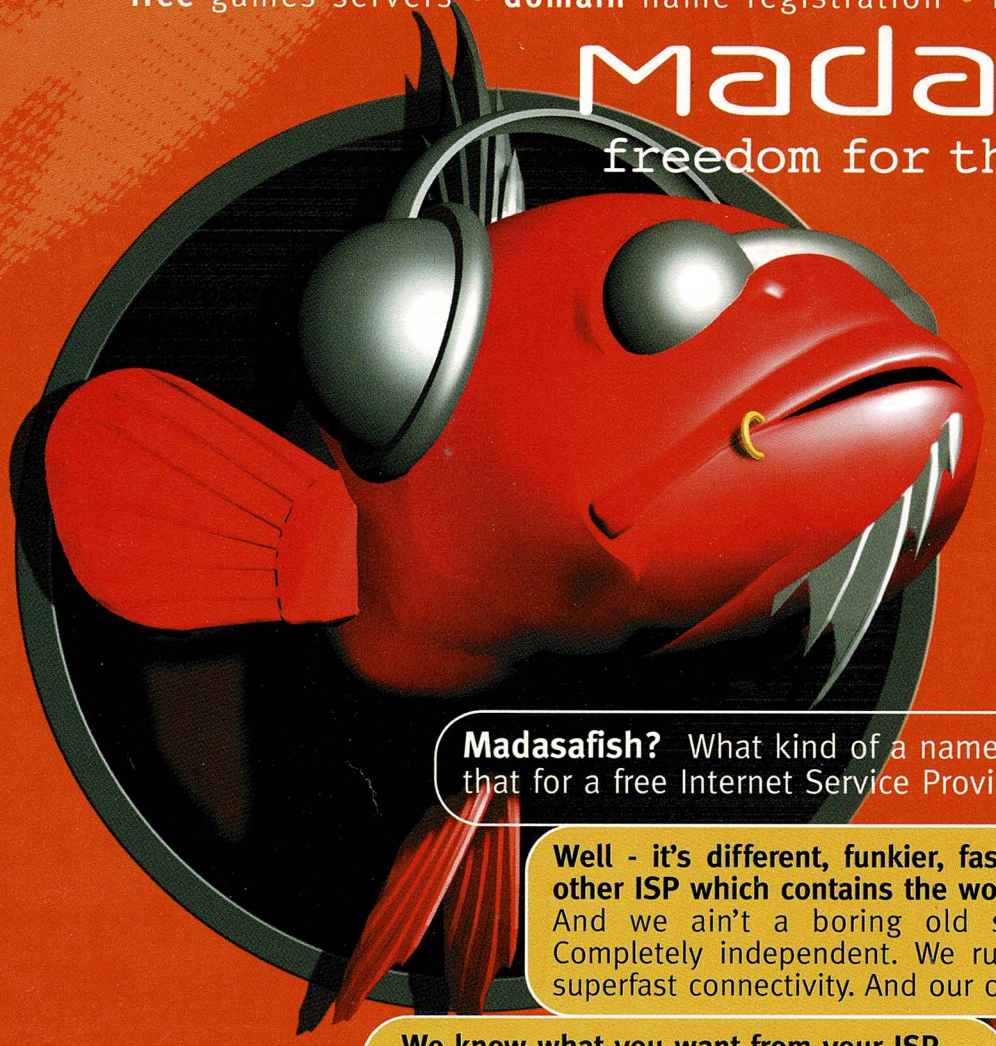

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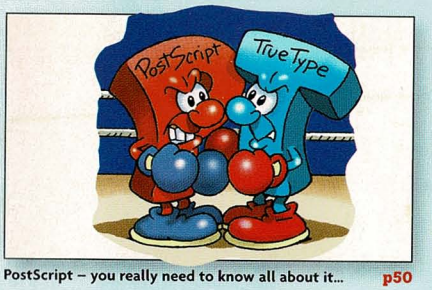


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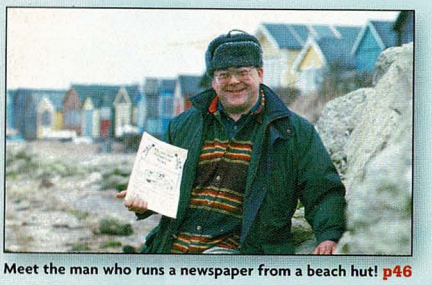

Meet the man who runs a newspaper from a beach hut! p46

# Welcome to computer publishing

If you have difficulty reading a huge headline in 148pt text, the first thing I'd like to do is recommend you get stronger glasses, and also that you check out our special *InDesign* demo.

This is an exclusive demo of Adobe's much hyped DTP software, which got a creditable score of four stars when we reviewed it back in issue four. Now you can try it for yourself and see what you make of it, without having to shell out 200 notes first. This version is fully working, except that there is no way to output your work.

We are supporting this demo version with a new tutorial series, which kicks off this issue with some basics and a quick guide to all the features. Over the coming months we'll be providing in-depth tutorials on more advanced usage of this software, such as web design.

If you're more of a Microsoft *Publisher* fan, then you'll get plenty of good advice from Matthew Richards, as he continues his series with a look at logo design and its application to common business documents.

**The Editor, Nick Veitch, highlights his pick of this month's DTP scene.**

Whatever software or indeed hardware you have in your DTP set-up, you should check out our explanatory PostScript feature on page 50. Mike Williams takes you through why the technology was developed, and how to make best use of it to improve your way of life, not to mention your output.

If you are thinking of buying a transparency scanner – don't! At least, not until you have checked out our latest roundup. There are some surprises in store, especially when it comes to flatbed scanners with transparency adaptors.

If it's inspiration you are after, look no further than our Makeover section, or read this month's case study, about a man who produces a newspaper from a beach hut, using a solar powered Mac Classic! If you think you can top that, write in and let us know straight away!

"Whatever set-up you have, check out our in-depth **PostScript** feature..."

Nick

# contents

issue eight
★ march 2000

computer publishing
THE EASY WAY TO BETTER DTP

Every issue, we'll show you
**the easy way to better DTP...**

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10 **Makeovers**
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46 **Case study**
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50 **All about PostScript**
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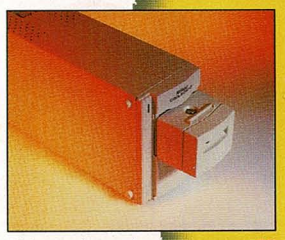

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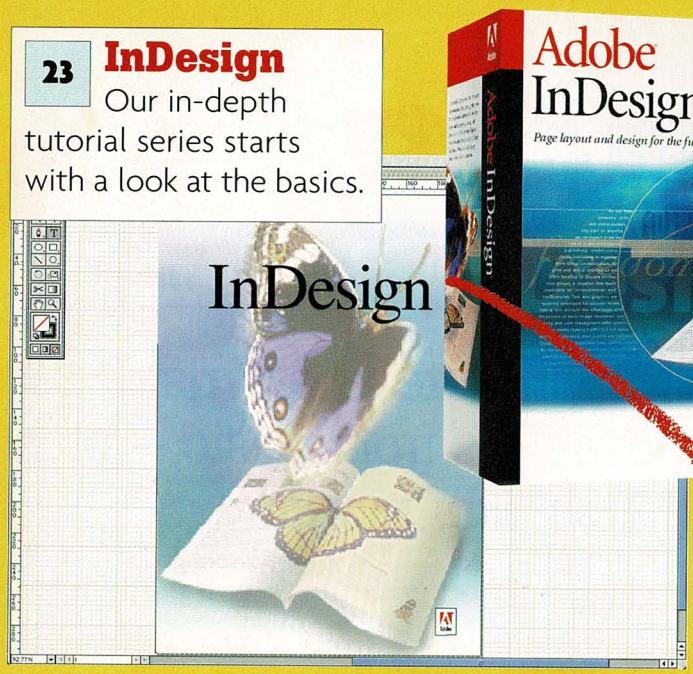


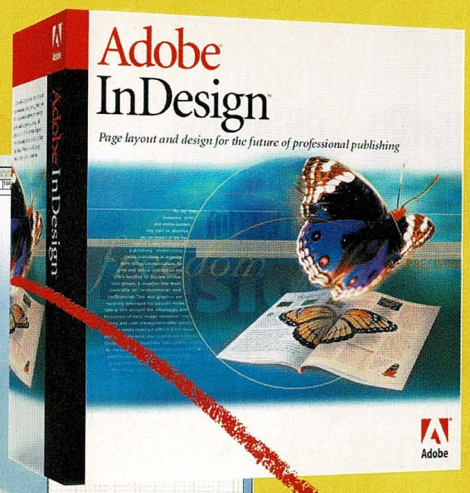


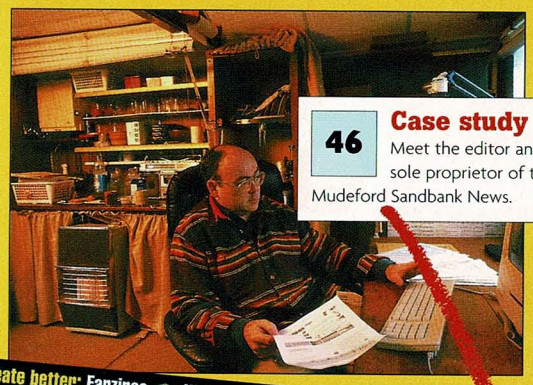

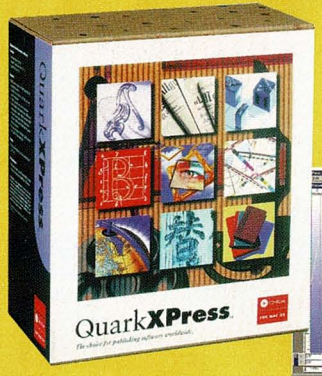


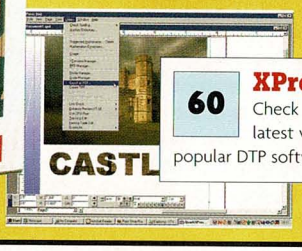

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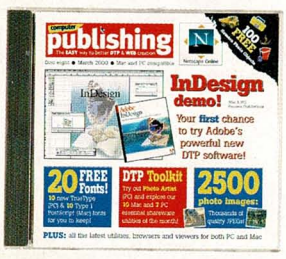
## Coverdisc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PLUS: all the latest utilities, browsers and viewers for both PC and Mac

**InDesign**
*The exclusive demo for this DTP software is our highlight this issue. And it works on both Mac and PC too!*

**Photo Artist demo**
*This great picture management software will bring new life to your images – check out the tutorial too!*

**25000 images**
*If you're looking for some pictures to brighten up your publication, check out our huge collection of JPEGs.*

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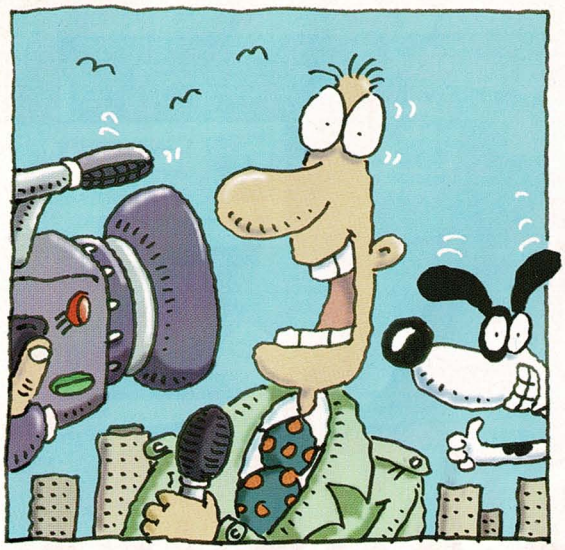
Turn to our disc pages for more info

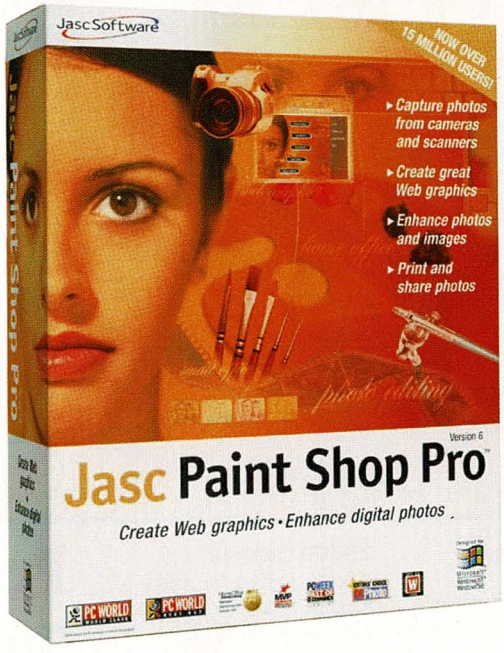


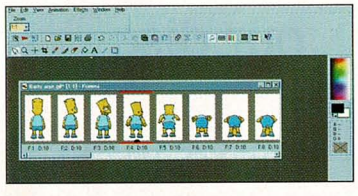
# news

The latest PSP update and wrist camera innovations from Casio – plus win a 17" Mitsubishi monitor…

## Version 6.01 can be downloaded free by existing owners

# Paint Shop Pro Update



We're sure you can think of something less rude than Bart's backside, using Animation Shop 2.

The new version of *Paint Shop Pro* is now available to purchase from the Digital Workshop website (www.digitalworkshop.co.uk). The upgrade to version 6.01 can be downloaded by existing *Paint Shop Pro 6* owners free of charge from the website but beware of the file size: it's over 6Mb.

The most obvious changes are noticeable when you use the Multiple Image Printing Option.

Some of the tools have been rearranged for convenience and actual printing quality has been improved. Several new digital cameras have been added to the support list and a few operating system instability issues have been corrected.

*Animation Shop 2* has also undergone a few alterations to enhance the usability of the program. It's now possible to drag and drop AVI files to open them and Undo changes made by the Optimization Wizard. Both programs have been updated for greater compatibility with Microsoft *Windows 2000*.

For a full list of all the new features and the changes that have been made to *Paint Shop Pro* and *Animation Shop*, visit www.digitalworkshop.co.uk /psp601new.html.

Paint Shop Pro 6 is further enhanced with new tools, bug fixes and added flexibility.

StudioAvenue.com is the new online community for sharing photos over the internet.

"Printing quality has been **improved** and the program's usability enhanced."

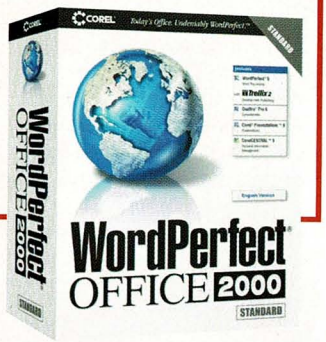
## Corel World Beta

The first beta version of the new *WordPerfect Office 2000* for Linux is now available to beta testers. The full working version will be available sometime in the summer.

Corel, the makers of *WordPerfect*, are throwing their full weight behind the Linux platform and intend to ship their own version with *Office 2000*. "This will provide customers with a comprehensive desktop Linux solution," says Corel president, Dr Michael Cowpland. "The availability of our full office suite, which includes compatibility for *Windows* users, will accelerate mass deployment of CorelLINUX for mainstream use."

*WordPerfect Office 2000* for Linux will include Corel's *Application Services Printing Library* (still under development) and the *Bitstream Font Server*. The library empowers applications to have more control over printers and printer settings. The *Font Server* supports TrueType and Type 1 fonts and the final release will have a user interface component enabling you to add fonts.

As *WordPerfect Office* for Linux will be priced with the *Windows* office suite in mind, you can bet it'll be packed with goodies. If you're interested in becoming a beta tester, visit http://linux.corel.com and wait for an official announcement.




# Cue the New Canon

Canon is set to launch a very powerful digital camera that should go head-to-head with Kodak's DC290 Zoom.

The PowerShot S20 has a top resolution of 2048x1536 based on the 3.34 mega pixel CCD (charge-coupled device). The 8x combined optical and digital zoom is slightly better than Kodak's 6x but Kodak has the edge in CompactFlash memory and the inclusion of an AC adapter. The DC290 ships with a 20Mb card while the PowerShot S20 offers only 16Mb.

Professional photographers will enjoy the benefits of having settings for landscapes, nighttime shooting and manual shutter speeds while amateur enthusiasts should appreciate the automated features. The PowerShot S20 includes *PhotoStitch* and *ZoomBrowser EX* software, as well as Adobe *PhotoDeluxe*.

The Canon PowerShot S20 is available in March but the price hasn't yet been confirmed. Watch this space for more details...

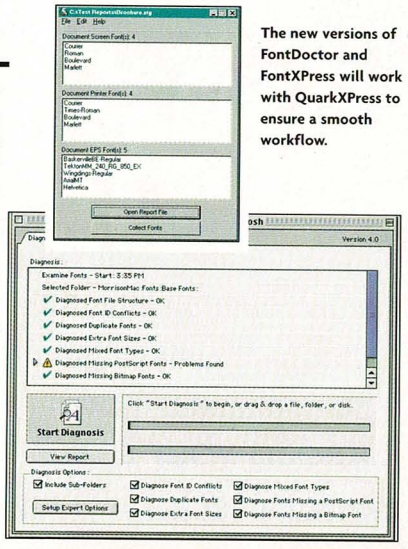
**The Canon PowerShot S20 is not only one of the most powerful digital cameras in the world, it's also one of the smallest.**

# Update the Doctor!

Morrison Soft Design has announced the release of *FontDoctor 4.0* for the Macintosh platform. The program scans folders on your hard drive or over a network, locates problems and repairs them.

Missing bitmaps and PostScript fonts are found and automatically arranged: corrupt and damaged fonts are repaired and font ID conflicts and mixed font types are sorted. It claims to be able to remedy the problems even the big bug-fixers can't handle.

Also, a new version of *FontXPress* (v5.0) for the Macintosh will be available to purchase late February. *FontXPress* works in conjunction with Quark*XPress* to collate document fonts, screen and PostScript fonts and prepare them on disk for an external printing bureau. It also warns of potential output problems such as RGB graphics, low-resolution images, etc. An update for *Windows* users will follow (*Win98, NT* and *2000*). More info is available at morrisonsoftdesign.com.




**The new versions of FontDoctor and FontXPress will work with QuarkXPress to ensure a smooth workflow.**

## ebooks are go!

The creators of the VideoPlus programming technology, Gemstar International Group Ltd, have acquired the two biggest eBook producers in the world.

An eBook is a handheld device that enables the user to download text from a website and read it at leisure. The paperback-size gizmo is still fairly new technology, though it's been gathering pace in the popularity stakes since Barnes & Noble (America's biggest bookstore chain) decided to invest. NuvoMedia, Inc. produce the eRocket while SoftBook Press, Inc. make the SoftBook Reader.

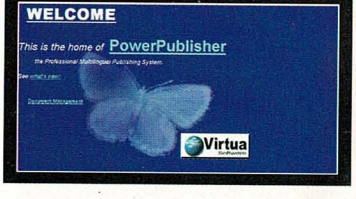
Both devices offer publishers the opportunity to distribute their work over the net. EBook owners can download website content, including a personal homepage. The acquisition means that Barnes & Noble now own stock in Gemstar, as does another eBook investor, Bertelsmann. Henry Yuen, chairman and CEO of Gemstar, says: "By buying two companies, we have made a strong statement that we believe in the eBook market."

Some speculate that the two readers will unite to accommodate more than one platform (right now, it's the PC). Test drive the eRocket using your PC by visiting rocket-ebook.com and check out the SoftBook Reader at softbook.com/reader.

## Snippets

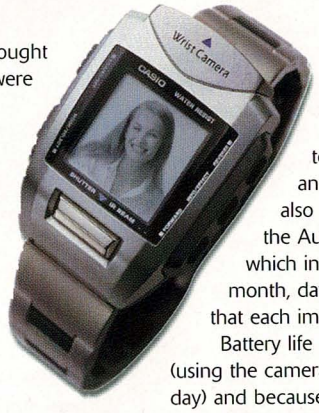
**PowerPublisher**

PowerPublisher 1.1 from Virtua Software is available to download at powerpublisher.com. The new version is enhanced and features support for 32-bit CMYK TIFF images as well as Hebrew Dagesh characters. The new PowerPublisher also boasts faster image loading and numerous bug fixes.



# Watch Out!

Just when you thought digital cameras were getting boring, here comes the latest innovation from those technical bods at Casio. It's called the Wrist Camera, or WQV-1.




Capable of snapping up to 100 pictures using 16 grayscale levels, the Wrist Camera will ensure you never miss one of those 'magic moments'. It weighs just 32g and comes complete with an infrared data transfer function, so that you can upload your snaps to an infrared-compatible PC. Images can also be sent from the PC to the Wrist Camera.

There are three different modes of capture to choose from. Normal Mode records a monochrome image that appears on the monitor screen of the Wrist Camera. You can capture a two-tone image with Art Mode and merge two images together with Merge Mode. Once you've taken a picture, you can input up to 24 characters (handy for recording information relevant to the image, such as telephone numbers and names). You can also add more info using the Auto Date Stamp, which includes the year, month, day, hour and minute that each image was captured.

Battery life is a good six months (using the camera for 60 seconds a day) and because it's a simple CR2032 battery, it's inexpensive to replace. The Auto Power Save function will automatically turn the Wrist Camera off once you remove it from your around your wrist.

Should you feel the need to part with your well-earned money (or Lottery fund), the Casio Wrist Camera WQV-1 will set you back a few pounds. As of writing, nobody at Casio is brave enough to tell us exactly how much the camera is, though you can bet it'll leave you with small change from a hefty bank loan. Watch this space... Alternatively, visit the Casio website at casio.com.

"Upload your snaps from the **wrist camera** to an infrared-compatible PC."

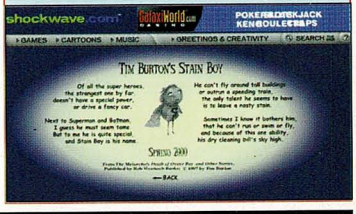
## Flash Burton

Gothic-inspired film director Tim Burton has struck a deal with Macromedia's Shockwave.com to design characters for the popular site.

Macromedia, the brains behind *Dreamweaver, Fireworks* and *Director*, recently won awards for their software while achieving the lofty status of having one of the best 20 websites in the world. This collaboration with Tim Burton will enhance their profile further and encourage new markets to embrace Shockwave technology.

Burton will create 26 episodes of a new series of *Flash* animations, available to view free, this spring. The news follows on from last month's decision to team up with South Park creators Trey Parker and Matt Stone. Their animated shorts will be shown in March at www.shockwave.com.

Burton intends to use Stain Boy, Penguin Boy and Nail Boy, characters from *The Melancholy Death of Oyster Boy and Other Stories* (1997). "It's another example of the leading storytellers and creators of our society using the internet," said Macromedia chief executive, Rob Burgess. More at: zipworld.com.au/~adandnat/burton/ or macromedia.com.




## Job Satisfaction

Fortune.com has just released its list of the 100 best American companies to work for. Adobe Systems and Hewlett Packard managed to make the list (42 and 43 respectively) due to their commitment to employees and the perks that are offered. You can see the whole list at this address: pathfinder.com/fortune/bestcompanies/.

## Dragon Law

Dragon Systems, famous for their range of *NaturallySpeaking* voice recognition software, has updated one of the titles in their collection. Dragon *NaturallySpeaking Legal Suite Version 4.0* has a dramatically increased vocabulary size, a reduced training time and new speech commands for the internet.

Legal professionals can create briefs, time and billing records and dictate straight into Microsoft *Word*, Corel *WordPerfect Legal Suite* and many other applications. "Time is money," says Roger Matus, the Vice President of Marketing. "Legal professionals can save hours a day and reduce their transcription costs by using [the] Legal Suite to transcribe their speech into a PC."

Users can build upon the software's vocabulary by creating their own. The Vocabulary Builder analyses new data to find fresh terms before adding the spelling, pronunciation and language usage information. As the software is only available in the US (using US legal terms), the Vocabulary Builder would be most useful for UK buyers that want to customise the software for British legal-speak.

Dragon NaturallySpeaking Legal Suite Version 4.0 is available for $995. More information at dragonsys.com.

## Snippets

### Extra Umph for Photoshop

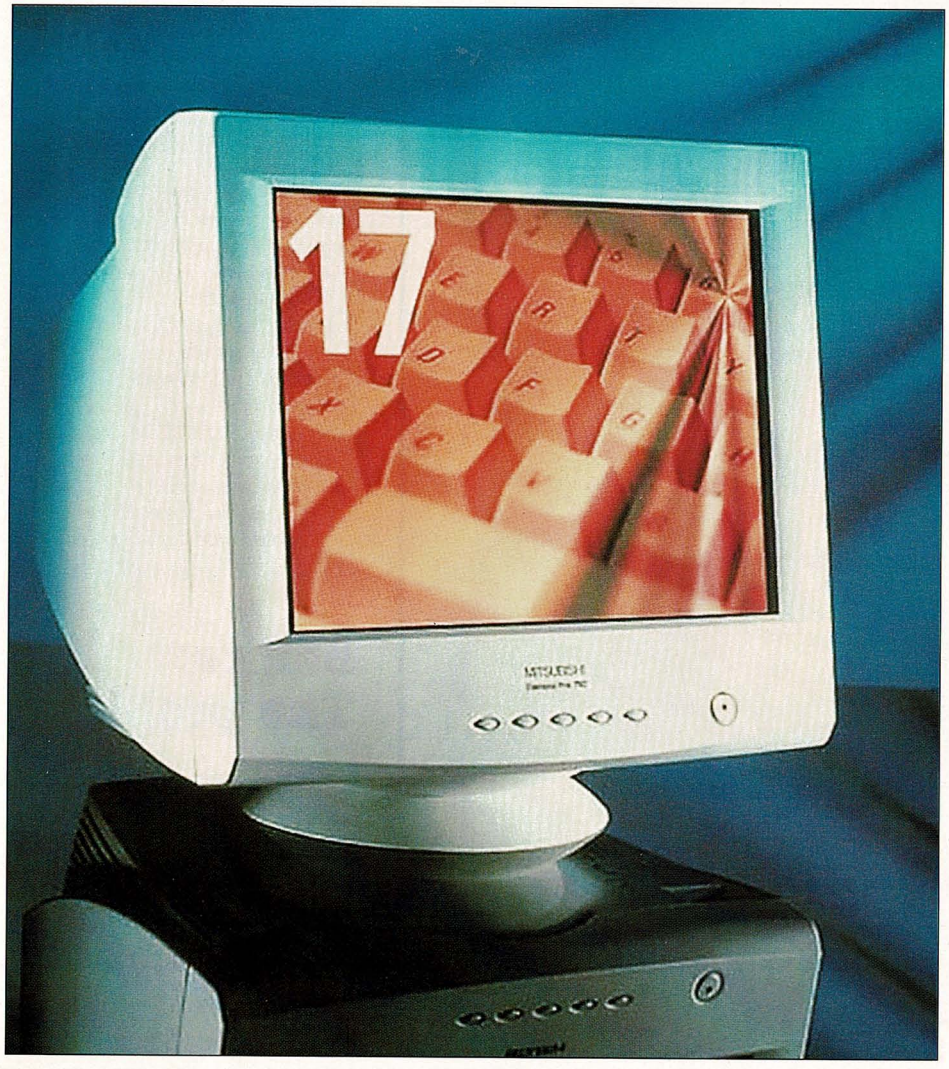
GIF-X.Plugin

With the added benefit of fantastic new animated effects tools, Adobe *Photoshop* should offer the perfect solution for web designers and banner artists. It's all thanks to Ulead's new GIF-X.Plugin software.

The latest version 2.0 has 22 light and motion effects to add to *Photoshop* (as well as *Paint Shop Pro* and Ulead *GIF Animator*). Now it's possible to wrap company logos around spinning globes with the click of a button.

A free 15-day trial version of the GIF-X.Plugin is available to download at ulead.com/gifx/ after completing the short questionnaire. Let us know what you think...

# Big screen Bonanza!




The Mitsubishi Diamond Pro 710 is no ordinary 17" monitor. That's because we're giving it away in a fabulous competition that involves one very tough question. Once you've got past this small obstacle, pop your answer on a postcard (not an envelope) and start praying.

Simply put, the Mitsubishi Diamond Pro 710 will improve the way you use your PC. A display resolution of 1600x1200 at 65Hz means sharp detail and excellent colour reproduction while the anti-reflection, anti-static screen keeps the sun and the dust away. Usually available for £292, the Pro 710 could be yours for the price of a stamp...

## Q.Who founded Mitsubishi in the 1870's?

a) Yataro Iwasaki
b) Norio Ohga
c) Taizo Nishimuro

If you know the answer or you're good at guessing, your name and address will go into the *Computer Publishing* hat and could possibly be lifted out again on 1 April 2000 and that's no joke. If you're the lucky winner, prepare to receive a Diamond Pro 710 at the earliest possible convenience.
The address to send your entry to is:

Mitsubishi Comp, Computer Publishing,
30 Monmouth Street,
Bath,
BA1 2BW.

The closing date for the competition is 1 April 2000.

## The Rules

1. No multiple entries please. Offenders will be weeded out and dealt with. 2. The winner will be the first card drawn from all entries by the closing date. 3. Employees of Future Publishing, Blitz PR and Mitsubishi aren't eligible for entry. 4. No correspondence will be entered into. 5. No cash alternative is available. 6. The competition closes on 1st April 2000. 7. Please state on your postcard if you would prefer not to receive further information on Mitsubishi products.

# the makeover department

computer publishing
The EASY way to better DTP & WEB creation

It's another varied month in the makeover department of **computer publishing**. We have posters, fanzines, a newsletter and a business letterhead to redesign this issue. If you would like to feature here, just read the box below!

**10** **The Village News**
A Herefordshire newsletter gets snazzy for the new Millennium.

**14** **FLAIR**
An international look for these foreign language teachers

**16** **Changing gear**
An NG owners club race into the lead with this redesign.

**18** **S&E accountants**
Professional colours help to revamp this business newsletter.

## Wanna free makeover?

Is your publication in need of a bit of rejuvenation? It doesn't matter what it's about (it could be a menu, a poster, a magazine or whatever), what production restrictions you have, whether it's commercial or not – we'll consider anything. We have a wide range of design experts keen to tackle any job!
Simply send an example of your work to us at: Makeovers, **computer publishing**, 30 Monmouth Street, Bath BA1 2BW. Please include a letter explaining the background to your publication and why you think you need a makeover.

## The brief

*The Village News* is newsletter sent round a number of villages in Herefordshire. The team is fairly large by modern day magazine standards and the newsletter is printed in black and white on A4. Colour is used in the Christmas issue only – a substantial newsletter consisting of many advertisements. Its content is quite varied and does, at times, deal with some big issues that involve the area and the people in it. It has a surprisingly strong journalistic feel and I was very impressed with the use of graphics and general layout – obviously the team aren't DTP novices. The software is PageMaker 6.5 and is printed on a HP Scanjet 4100C. There are some photographs, often improved using an early version of Photoshop, but some new equipment would go a long way.

## Before: The problem

The main problem with the newsletter is that it's going through a redesign for the New Year. The team is fairly ambitious – they've already started work and have a good idea what they want. However, to improve on a (good) product, you sometimes have to update the software, which costs...

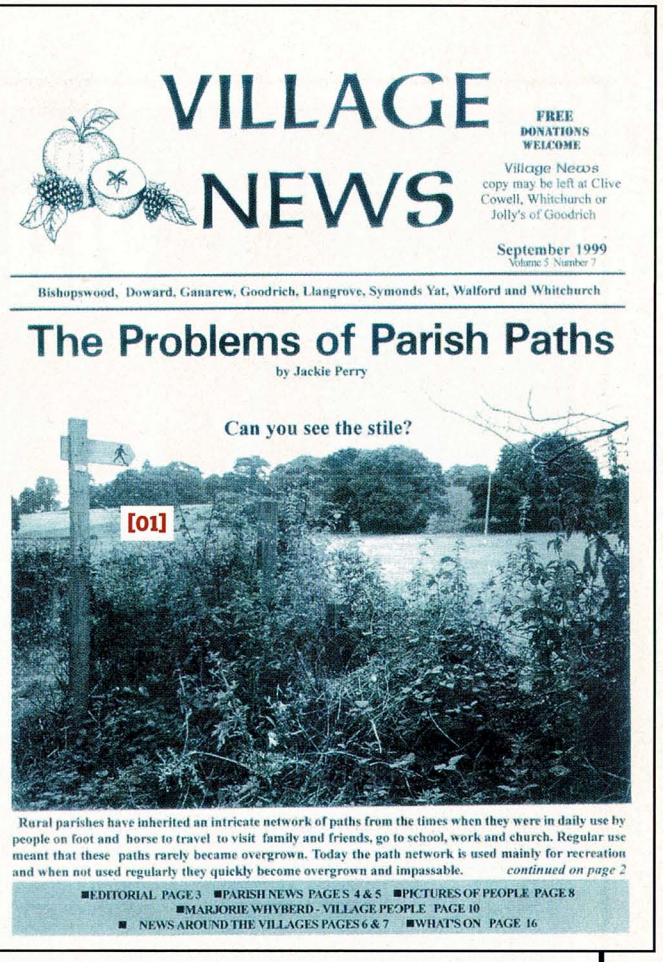
## Makeover 1: The Village News

# All the **News**

Creating a community feeling in a parish magazine is no easy matter – but logos and clipart go some way to 'friendlying' things up. **David Eachus** is on the case.

**About the designer**

**David Eachus** is art editor of *Classic CD* magazine.



VILLAGE NEWS

FREE DONATIONS WELCOME

Village News copy may be left at Clive Cowell, Whitchurch or Jolly's of Goodrich

September 1999
Volume 5 Number 7

Bishopswood, Doward, Ganarew, Goodrich, Llangrove, Symonds Yat, Walford and Whitchurch

**The Problems of Parish Paths**

by Jackie Perry

Can you see the stile?

[01]

Rural parishes have inherited an intricate network of paths from the times when they were in daily use by people on foot and horse to travel to visit family and friends, go to school, work and church. Regular use meant that these paths rarely became overgrown. Today the path network is used mainly for recreation and when not used regularly they quickly become overgrown and impassable. *continued on page 2*

■EDITORIAL PAGE 3 ■PARISH NEWS PAGES 4 & 5 ■PICTURES OF PEOPLE PAGE 8
■MARJORIE WHYBERD - VILLAGE PEOPLE PAGE 10
■ NEWS AROUND THE VILLAGES PAGES 6 & 7 ■WHAT'S ON PAGE 16

## annotations

**Listings**

**[01]** You don't need the latest software/packages/technology to achieve simple improvements. Sometimes it's just a case of a tweak here an adjustment there, a new colour printer in that corner and maybe QuarkXPress.

Ok, I know, it sounds a lot, but believe me, some printers are very reasonably priced now and Quark is well worth the expense. The team also wanted to know how to do variations of runarounds, and I've included some samples in the After designs.

What's On [02]

SEPTEMBER DIARY

Goodrich
Whitchurch

LLANWARNE PLOUGHING MATCH
BROMLEY COURT FARM HOARWITHY
SATURDAY 11th SEPTEMBER
LONG BOARD PLOUGHING
HORSE PLOUGHING
SHEEP DOG TRIALS
HORTICULTURAL, DOMESTIC, FLORAL AND CHILDRENS' CLASSES
PCR SCHEDULES

GOODRICH ARTS SOCIETY
Welcomes New Members
Play Reading for Autumn Production
7th September
Goodrich Village Hall
7.30 p.m.

WHITCHURCH PRIMARY SCHOOL
CARNIVAL & FETE
SATURDAY 18th SEPTEMBER
Berry Hill Silver Band

BRIDGE CLASSES
"Bridge for All"
Starting on September 15th
Wednesdays 9.30 - 11.30 a.m.
at Little Birch
Come and Join Up!!
Enquiries Sarah Mathews
01981-540274

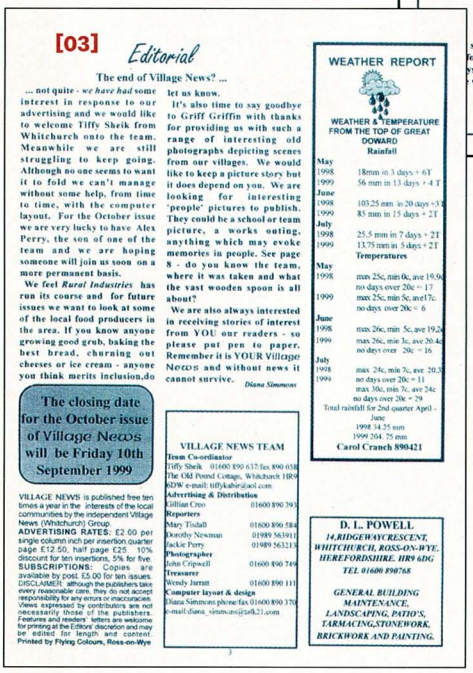
Whitchurch School PTFA
STOP THE CLOCK WINNER
The clock stopped at 5. 03
John Windridge was the closest at 5. 02
Many thanks to all of those who took part - we were able to raise £208

MORRIS BRICKNELL
FORTHCOMING VILLAGE AUCTIONS
of Antique & Country Furniture, Objects d'art & Collectables for 1999
4th September Goodrich
9th October Whitchurch
6th November Goodrich
4th December Whitchurch
VALUATIONS UNDERTAKEN FOR PROBATE, INSURANCE & FAMILY DIVISION
For further information apply to the auctioneers, Stuart House, Gloucester Road, Ross-on-Wye, Herefordshire HR9 5BU
01989 768320

CHILDREN'S "UNDER 5s" SALE
SATURDAY AFTERNOON
9TH OCTOBER 1999
WALFORD VILLAGE HALL
successful sale last May, we are again looking for stall
for our specialised sale of good-condition, second-hand
ys and equipment for babies and children under 5 years.
will be well advertised. Stalls will cost £5.00 each or it
may be that you share one with a friend!
To book a stall, please contact
Loraine Worrall 01594 861561

## annotations

**[02]** There are a lot of round-ups from various villages in Herefordshire, so this listings page is quite important. It could be better presented, however, as it's a bit of a muddle.



[03]

*Editorial*

The end of Village News? ...

... not quite - *we have had* some interest in response to our advertising and we would like to welcome Tiffy Sheik from Whitchurch onto the team. Meanwhile we are still struggling to keep going. Although no one seems to want it to fold we can't manage without some help, from time to time, with the computer layout. For the October issue we are very lucky to have Alex Perry, the son of one of the team and we are hoping someone will join us soon on a more permanent basis.

We feel *Rural Industries* has run its course and for future issues we want to look at some of the local food producers in the area. If you know anyone growing good grub, baking the best bread, churning out cheeses or ice cream - anyone you think merits inclusion,do let us know.

It's also time to say goodbye to Griff Griffin with thanks for providing us with such a range of interesting old photographs depicting scenes from our villages. We would like to keep a picture story but it does depend on you. We are looking for interesting 'people' pictures to publish. They could be a school or team picture, a works outing, anything which may evoke memories in people. See page 8 - do you know the team, where it was taken and what the vast wooden spoon is all about?

We are also always interested in receiving stories of interest from YOU our readers - so please put pen to paper. Remember it is YOUR Village News and without news it cannot survive. *Diana Simmons*

The closing date for the October issue of *Village News* will be Friday 10th September 1999

VILLAGE NEWS is published free ten times a year in the interests of the local communities by the independent Village News (Whitchurch) Group.
ADVERTISING RATES: £2 00 per single column inch per insertion quarter page £12.50, half page £25. 10% discount for ten insertions, 5% for five.
SUBSCRIPTIONS: Copies are available by post, £5.00 for ten issues.
DISCLAIMER: although the publishers take every reasonable care, they do not accept responsibility for any errors or inaccuracies. Views expressed by contributors are not necessarily those of the publishers. Features and readers' letters are welcome for printing at the Editors' discretion and may be edited for length and content.
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WEATHER REPORT

WEATHER & TEMPERATURE FROM THE TOP OF GREAT DOWARD
Rainfall

May
1998 18mm in 3 days + 6?
1999 56 mm in 13 days + 4 ?
June
1998 103.25 mm in 20 days +3?
1999 85 mm in 15 days + 2?
July
1998 25.5 mm in 7 days + 2?
1999 13.75 mm in 5 days + 2?
Temperatures
May
1998 max 25c, min 0c, ave 19.9c
no days over 20c = 17
1999 max 25c, min 5c, ave17c
no days over 20c = 6
June
1998 max 26c, min 5c, ave 19.2c
1999 max 26c, min 3c, ave 20.4c
no days over 20c = 16
July
1998 max 24c, min 7c, ave 20.3c
1999 no days over 20c = 11
max 30c, min 7c, ave 24c
no days over 20c = 29
Total rainfall for 2nd quarter April - June
1998 34.25 mm
1999 204. 75 mm
Carol Cranch 890421

D. L. POWELL
14,RIDGEWAY CRESCENT, WHITCHURCH, ROSS-ON-WYE, HEREFORDSHIRE. HR9 6DG
TEL 01600 890768
GENERAL BUILDING MAINTENANCE, LANDSCAPING, PATIO'S, TARMACING,STONEWORK, BRICKWORK AND PAINTING.

## annotations

**[03]** It may be worth thinking about reproducing this newsletter as an A5 format as I think it will look more compact and friendly.

The basic improvements suggested above can still work in black and white, but I've also used colour and colour photographs. Colour can sometimes help to get ideas across as well as looking pretty.

"An A5 format can often look more **compact and friendly.** Colour can also help get ideas across."

Bishopswodd ● Doward ● Ganarew ● Goodrich ● Llangrove ● Symonds Yat ● Walford ● Whitchurch

# village News

FREE DONATIONS WELCOME

FEBRUARY 2000 ISSUE 1 VOLUME 7

## Inside this issue...

**'Upon this rock I will build my Church'**
...Glass Designer, Nicky Hopwood, and the meaning of her latest design. Interview and pictures on page 2

**The problems of Parish paths. Can you see the style?** [02]
...Jackie Perry explains why modern means are destroying our Heritage. Special report on page 3

**People from the Past!**
Can you spot anyone from our latest archive photo? Turn to page 8 for a blast from the past!

**The Millennium update**
The very first reports from around the villages in the year 2000!

**PLUS all your regular listings, letters, News and Views INSIDE!**

[01]

Village News copy may be left at Clive Cowell, Whitchurch or Jolly's of Goodrich

## annotations front cover

**[01] This simple image encapsulates the countryside – the Parish, Harvest festival etc and more than anything, it's a pleasant symbol. All in all, using icons will reduce your costs and time and are especially useful if you do not have the facilities to use photography.**
**[02] I've used two fonts, BlockBE for headers and Futura (bold, condensed) for the body, captions, etc. So, no serif font! This is mainly because, quite often, a sans serif font is more legible than a serif font and looks smarter on the page. BlockBE is a lovely bold font and at close inspection has a rough edge and slightly rounded corners that give it a friendly hand-made feel. I thought this was perfect for The Village News and still gives the appearance of a modern look.**

## After: Going green

The team specifically requested a modern look, with a creative use of runarounds, logos, clipart, fonts and listings pages. The two single sample pages concentrate on runarounds, and I've included a feature with text set across two columns for variety.

## annotations inside (below)

**[01] Lets start with the colours. I have used some very rich, warm colours. Dark greens, gold, dark red. I wanted to create a warm friendly feel but also keep the idea of countryside, cottages and village greens. All these can be created in QuarkXPress. I have also used a very light green tint on every page to bind the page furniture together. I prefer this method to using a border because it gives the publication a fresher feel and a more modern look.**
**[02] I have provided a single editorial page incorporating contributor details and subscriptions, etc and there's a separate panel for Contents. I have also included a weather and temperature report and comparison. Fantastic!**

**Welcome** VILLAGE NEWS is printed on the first week of every month. [01]

**WHATS INSIDE**

**'Upon this rock I will build my Church'**
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### The problems of Parish paths. Can you see the style?

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Disclaimer
The Village News is part of the various the information needs of groups of people who share a passion. We aim to satisfy their passion by creating magazines and websites that offer superb value for money trustworthy information, multiple ways to save time and money, and are a pleasure to read or visit. This simple strategy has helped create one of the fastest growing media companies in the world: we publish more than 100

**Weather Report**
Weather and Temperature from the top of the Doward
OCTOBER
2000 99.25mm in 11 days
1999 163.50 mm in 24 days
TEMPERATURE
2000 Max. 19c, Min 2c, Ave 14c
As of days over 20 c ial
For more info, call:
Carol Ranch 01600 454 45454

The Village News Winter 00 3

## annotations inside (below)

**[01] Lets start with the colours. I have used some very rich, warm colours. Dark greens, gold, dark red. I wanted to create a warm friendly feel but also keep the idea of countryside, cottages and village greens. All these can be created in QuarkXPress. I have also used a very light green tint on every page to bind the page furniture together. I prefer this method to using a border because it gives the publication a fresher feel and a more modern look.**
**[02] I have provided a single editorial page incorporating contributor details and subscriptions, etc and there's a separate panel for Contents. I have also included a weather and temperature report and comparison. Fantastic!**

## annotations

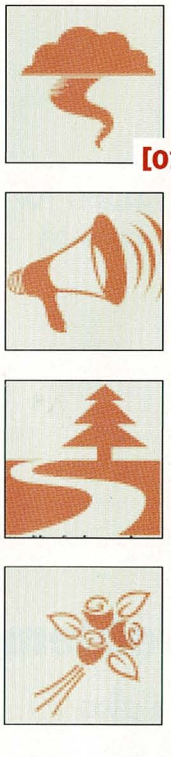
**[01]** The Village News has already incorporated some lovely clipart in their redesigns. They are especially useful for Listings as you can show icons for Theatre, walks, sport, etc. They are also excellent for logos such as the one I've used on the cover.

**[02]** I have used icons and clipart as per the original but in some cases, knocked the tone back to a lighter colour percentage so they're not too overpowering. Again, these are a fantastic tool for any publication and can be purchased in the same way as a font.

**[03]** The listings page is based on four columns with a village for each header. Relevant dates tell you what's going on where. It's a very accessible layout but is also meant to have a 'dip in and out of' feel.

**[04]** I have included a boxout for a main event and there are also some little circular boxouts telling the reader about special events. The icons really come into there own here, but I'm sure the team on TVN could find better ones than I have.

"Circular boxouts tell the readers about **special events** – the icons come into their own here."



Whats on... Please send your listing to the Editor by the first Friday of every month

Listings for February...

Doward
CONCERTS
Sat 13th
data from the upper atmosphere to within the sea bed... She is fitted with an advanced computer-controlled data handling system called SIPS - Survey fundamental to the successful prosecution of military operations.
Tue 16th
As the acquisition of modern technology becomes easier and cheaper, tactical advantage can often only be gained by exploiting the environment more successfully than your adversary.
MEETINGS
Mon 15th
data from the upper atmosphere to within the sea bed... She is fitted with an advanced computer-controlled data handling system called SIPS - Survey fundamental to the successful prosecution of military operations.
Fri 19th
As the acquisition of modern technology becomes easier and cheaper, tactical advantage can often only be gained by exploiting the environment more successfully than your adversary.
THEATRE
Mon 15th
can collect data from the upper atmosphere to within the sea bed... She is fitted with an advanced computer-controlled data handling system called SIPS - Survey fundamental to the successful prosecution of military operations.
Sat 13th
As the acquisition of modern technology becomes easier and cheaper, tactical advantage can often only be gained by exploiting the environment more successfully than your adversary.

Ganarew
CONCERTS
Sat 13th
data from the upper atmosphere to within the sea bed... She is fitted with an advanced computer-controlled data handling system


manoeuvring in highly variable coastal waters that are not well knowmanoeuvring in highly variable coastal waters that are not well knowmanoeuvring in highly variable coastal waters that are not well knowmanoeuvring in highly variable coastal waters that are not well knowmanoeuvring in highly variable coastal waters that are not well know

DON'T MISS The Real Inspector Hound Sat 13th Doward

[02]

Goodrich
CONCERTS
Sat 13th
data from the upper atmosphere to within the sea bed... She is fitted with an advanced computer-controlled data handling system called SIPS - Survey fundamental to the successful prosecution of military operations.
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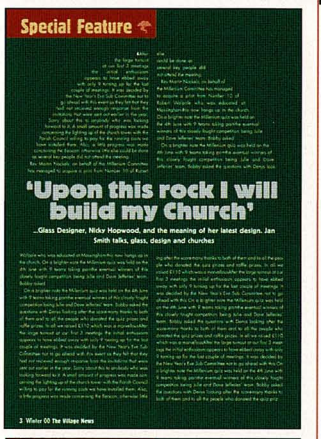
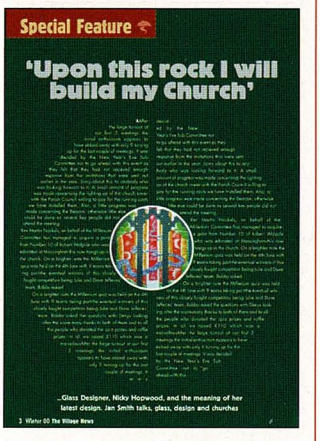
Walford
CONCERTS
Sat 13th
data from the upper atmosphere to within the sea bed... She is fitted with an advanced computer-controlled data handling system called SIPS - Survey fundamental to the

7 Winter 00 The Village News

## Ok, let's wrap it up...


Special Feature
'Upon this rock I will build my Church'
...Glass Designer, Nicky Hopwood, and the meaning of her latest design. Jan Smith talks, glass, design and churches
3 Winter 00 The Village News

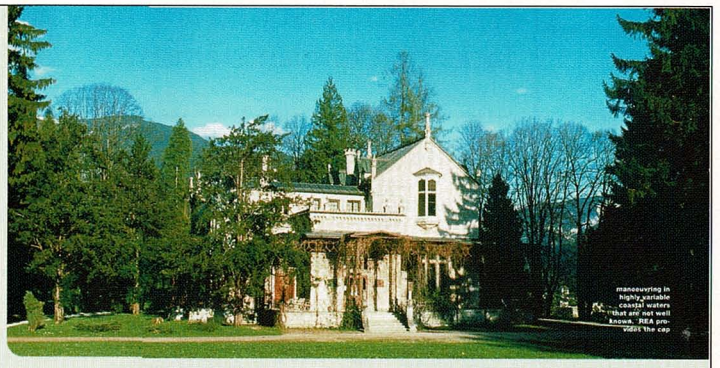

Special Feature
'Upon this rock I will build my Church'
...Glass Designer, Nicky Hopwood, and the meaning of her latest design. Jan Smith talks, glass, design and churches
3 Winter 00 The Village News

It is always advisable to have a good runaround on any box or circle that's going to have text wrapped around it. This provides some visual space for the reader and allows them to view both elements separately, as well as enjoying the overall effect of the shape created. But, watch out, text can do funny things when forced into strange shapes so don't be too ambitious. Justified text will hold the shape better in a circle for instance. If one does decide to put text inside a circle and then wants to have a box or circle within the bigger circle, make sure the text is in two columns otherwise the text won't wrap itself all the way around the smaller inner object. Text can be flowed into polygons, slanted boxes and manipulated within a box as well, but you always have to start off with a text box. Once your text is inside, use your Box Shape command in Quark*XPress* to turn it into a polygon.

Special Feature

# 'Upon this rock I will build my Church'

**...Glass Designer, Nicky Hopwood, and the meaning of her latest design. Jan Smith talks, glass, design and churches**


manoeuvring in highly variable coastal waters that are not well known. RIEA provides the cap

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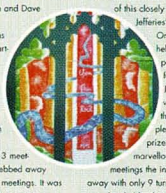
**'An understanding of the environment is fundamental to the success of the design and look of the stained glass'**

On a brighter note the Millenium quiz was held on the 4th June with 9 teams taking part-the eventual winners of this closely fought competition being Julie and Dave Jefferies' team. Bobby asked the questions with Denys looking after the score-many thanks to both of them and to all the people who donated the quiz prizes and raffle prizes. In all we raised £110 which was a marvellousAfter the large turnout at our first 3 meetings the initial enthusiasm appears to have ebbed away with only 9 turning up for the last couple of meetings. It was decided by the New Year's Eve Sub Committee not to go ahead with this event as they felt that they had not recieved enough response from the invitations that were sent out earlier in the year. Sorry about this to anybody who was looking forward to it. A small amount of progress was made concerning the lighting up of the church tower with the Parish Council willing to pay for the running costs we have installed them. Also, a little progress was made concerning the Beacon: otherwise little else could be done as several key people did not attend the meeting.

Rev Martin Nockels, on behalf of the Millenium Committee has managed to acquire a print from Number 10 of Robert Walpole who was educated at Massingham-this now hangs up in the church. On a brighter note the Millenium quiz was held on the 4th June with 9 teams taking part-the eventual winners of this closely fought competition being Julie and Dave Jefferies' team. Bobby asked the questions with Denys looking after the score-many thanks to both of them and to all the people who donated the quiz prizes and raffle prizes. In all we raised £110 which was a marvellousAfter the large turnout at our first 3 meetings the initial enthusiasm appears to have ebbed away with only 9 turning up for the last couple of meetings. It was decided by the New Year's Eve Sub Committee not to go ahead with this event as they felt that they had not recieved enough response from the invitations that were sent out earlier in the year. Sorry about this to anybody who was looking forward to it. A small amount of progress was made concerning the lighting up of the church tower with the Parish Council will



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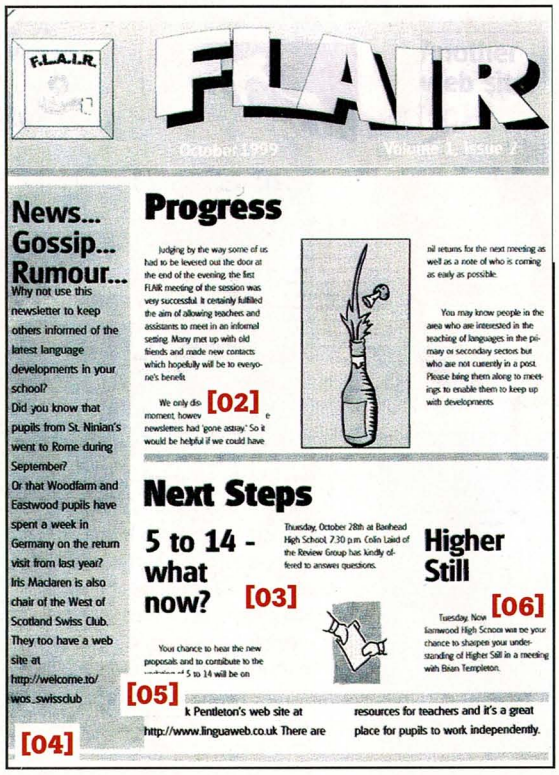
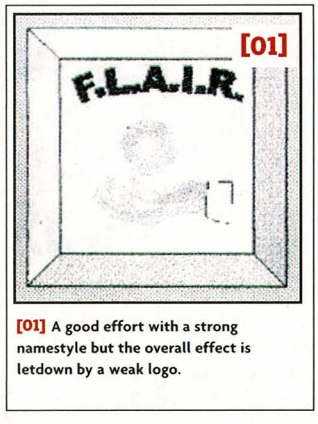
## Makeover 2: Flair

# Back to **school**

With teaching foreign languages as the subject, the arena is open for a more 'global' use of text and image. **Jenny Cook** shows how to add an international flavour.


F.L.A.I.R.
FLAIR
October 1999
Volume 1 Issue 1
News... Gossip... Rumour...
Why not use this newsletter to keep others informed of the latest language developments in your school?
Did you know that pupils from St. Ninian's went to Rome during September?
Or that Woodfarm and Eastwood pupils have spent a week in Germany on the return visit from last year?
Iris Maclaren is also chair of the West of Scotland Swiss Club. They too have a web site at http://welcome.to/wos_swissclub
Progress
Judging by the way some of us had to be levered out the door at the end of the evening, the first FLAIR meeting of the session was very successful. It certainly fulfilled the aim of allowing teachers and assistants to meet in an informal setting. Many met up with old friends and made new contacts which hopefully will be to everyone's benefit.
We only dis... moment, howev... newsletters had 'gone astray.' So it would be helpful if we could have all returns for the next meeting as well as a note of who is coming as easily as possible.
You may know people in the area who are interested in the teaching of languages in the primary or secondary sectors but who are not currently in a post. Please bring them along to meetings to enable them to keep up with developments.
[02]
Next Steps
5 to 14 - what now?
[03]
Thursday, October 28th at Barrhead High School, 7.30 p.m. Colin Laird of the Review Group has kindly offered to answer questions.
Higher Still
[06]
Tuesday, Nov... Eastwood High School will be your chance to sharpen your understanding of Higher Still in a meeting with Brian Templeton.
[05]
k Pentleton's web site at http://www.linguaweb.co.uk There are resources for teachers and it's a great place for pupils to work independently.
[04]




[01] A good effort with a strong namestyle but the overall effect is letdown by a weak logo.

### annotations
#### front cover

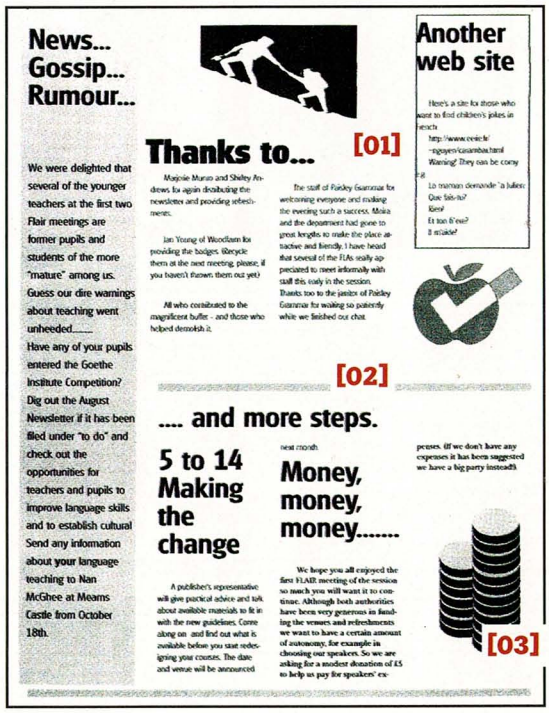
In general, the newsletter looks halfway there already, but not enough attention has been paid to layout and spacing. **[02]** Inconsistent paragraph spacing. **[03]** Very stilted copy flow. **[04]** Large tinted backgrounds are hard to work with when photocopying because they quite often 'fill in' – the dots spread and become too close together and you lose the text. **[05]** Text touching the edge of the box. **[06]** Huge gap between heading and body copy, which doesn't help with copy flow.

### About the author

**Jenny Cook is the art editor of *What DVD?* magazine.**

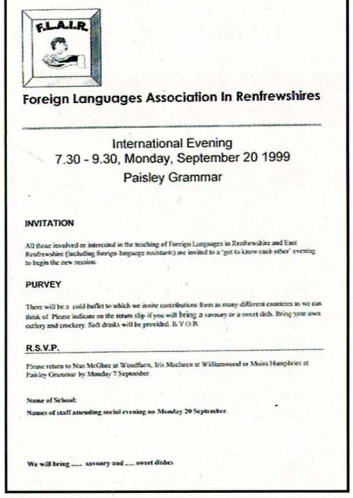
## Before: The problem

A strong 'Flair' title is a plus point, but in general the lay-out looks stilted and bitty and lacks that human element.


News... Gossip... Rumour...
We were delighted that several of the younger teachers at the first two Flair meetings are former pupils and students of the more "mature" among us. Guess our dire warnings about teaching went unheeded.....
Have any of your pupils entered the Goethe Institute Competition? Dig out the August Newsletter if it has been filed under "to do" and check out the opportunities for teachers and pupils to improve language skills and to establish cultural
Send any information about your language teaching to Nan McGhee at Mearns Castle from October 18th.
Thanks to...
[01]
Marjorie Munro and Shirley Andrews for again deadlining the newsletter and providing refreshments.
Ian Young of Woodfarm for providing the badges. Recycle them at the next meeting, please, if you haven't thrown them out yet!)
All who contributed to the magnificent buffet - and those who helped demolish it.
The staff of Paisley Grammar for welcoming everyone and making the evening such a success. Moira and the department had gone to great lengths to make the place attractive and friendly. I have heard that several of the FLAs really appreciated to meet informally with staff this early in the session.
Thanks too to the janitor of Paisley Grammar for waiting so patiently while we finished our chat.
Another web site
Here's a site for those who want to find children's jokes in French
http://www.cesic.fr/~ngoyen/casamba.html
Warning! They can be corny
Et toi?
Et ton frère?
Il stinks!
[02]
.... and more steps.
5 to 14 Making the change
A publisher's representative will give practical advice and talk about available materials to fit in with the new guidelines. Come along on and find out what is available before you start redesigning your courses. The date and venue will be announced next month
Money, money, money.....
We hope you all enjoyed the first FLAIR meeting of the session so much you will want it to continue. Although both authorities have been very generous in funding the venues and refreshments we want to have a certain amount of autonomy, for example in choosing our speakers. So we are asking for a modest donation of £5 to help us pay for speakers' expenses. (If we don't have any expenses it has been suggested we have a big party instead!)
[03]

## The brief

FLAIR (Foreign Languages Association in Renfrewshire) was formed in 1999 as a forum for foreign language teachers in Renfrewshire and East Renfrewshire – "to provide mutual support," as Nan McGhee says. The magazine mainly uses Serif *Plus* – "All the work has to be done at home so I'm limited to this and Microsoft *Works* and *Word*. The newsletters and posters have to be photocopied to send out to schools, so the final copy has to be in black and white. We want something eye-catching and inviting," adds Nan, "can you help?".


F.L.A.I.R.
Foreign Languages Association In Renfrewshires
International Evening
7.30 - 9.30, Monday, September 20 1999
Paisley Grammar
INVITATION
All those involved or interested in the teaching of Foreign Languages in Renfrewshire and East Renfrewshire (including foreign language assistants) are invited to a "get to know each other" evening to begin the new session.
PURVEY
There will be a cold buffet to which we invite contributions from as many different countries as we can think of. Please indicate on the return slip if you will bring a savoury or a sweet dish. Bring your own cutlery and crockery. Soft drinks will be provided. B.Y.O.B.
R.S.V.P.
Please return to Nan McGhee at Woodfarm, Iris Maclaren at Williamwood or Moira Humphries at Paisley Grammar by Monday 7 September.
Name of School:
Names of staff attending social evening on Monday 20 September.
We will bring..... savoury and ..... sweet dishes

### annotations
#### invitation

There's nothing actually wrong with this invitation, but it doesn't make you want to read it!

### annotations
#### first page

**[01]** Again inconsistent spacing. Text touches the keyline here. **[02]** Aargh! Watch out for 'widows' – one word on a line on its own, and 'orphans' – one line in a column on its own. **[03]** The use of clipart seems a bit vague. Used in this way, it 'floats' on the page and looks unprofessional.

FLAIR
Bonjorno
Bonjour
Guten tag
[02]
Progress
The first ever FLAIR meeting of the season goes off with a bang!
You have to give a speech for business purposes your boss will have predetermined the topic and you will have to talk convincingly on that theme. It could be financial ideas for the future or any other company related topic about which
[01]
have the minimum of knowledge and the maximum of
fing experience. Business speeches are notoriously
difficult to get out of especially as those people who're paying your salary will be seated on the front row expecting you to earn every last penny and provide evidence of your expertise for which they pay you. In view of this you must accept that eventually you will have to deliver an informative and interesting talk – whether your company supplies posing pouches to the Olympic Team, sell Blackpool send to Arabia, or manufacturers specialised books
Emma Pin, Jerry Hazet and Carley Sovereign at friday's meeting
Next steps
DIARY DATE
5 to 14 – what now?
5 to 14 – making the change
[03]
Thanks to...
Web help
News, gossip, rumour...
[04]
Foreign Languages Association In Renfrewshires October 1999 Volume 1 Issue 2
1

## annotations: front cover

**[01]** Main story has a big bold heading to draw the reader in and make the 'reading order' obvious. A strap has been added to explain the small heading further. A picture of faces or people is used, whenever relevant to lift the page (make sure it is halftoned if the pages are to be photocopied). **[02]** Have taken out all the spaces from within the text but kept the design quite airy by using the words for 'hello' in foreign languages in varying sizes along the top third. This also gives a friendly and inviting feel to the newsletter and suggests that the content is about languages. **[03]** Lots of tiny, bitty bits of information boxed out with rules between to tidy them up. Only two different heading styles are used plus a strapline. Pics have been added to stories when relevant. **[04]** News and gossip is kept in a panel but I've used a black background and run it along the bottom to create an anchor and balance the tightness at the top. Each story fills a column and is separated by a rule. Don't be afraid to pad or cut the text – it can dramatically improve the look of your document.

## Logos

**[01]** I wanted to create a flag effect to represent the flags of different countries but it didn't really work. Instead, I tried a map of the world with letters over the top to show that the FLAIR organisation actually 'covers the world' . It also looks quite authoritative. **[02]** There's a bit of an ugly gap when bent this way. **[03]** Better letter spacing but this curve isn't the effect I had in mind. **[04]** Tinted graphic of world map. The tint is at 30% – not too dark or it obscures the lettering. **[05]** Sideways brackets show the outer edge of the planet.

# After: International appeal

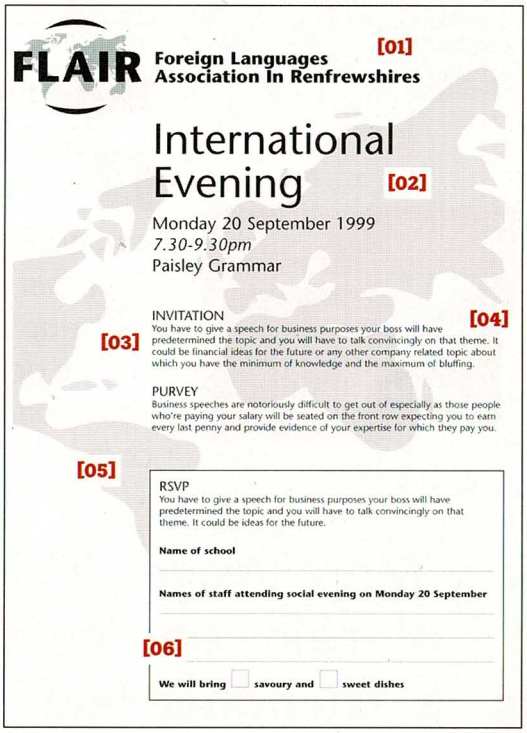
The new design draws attention to the 'foreign language' side of the association and more people pics put faces to names.

## annotations
### first page

**[01]** Second page of newsletter printed on the reverse with 'goodbye' in place of 'hello'.
**[02]** Diary date logo used to flag up important dates so they aren't missed within the copy.
**[03]** More stories are continued in boxout. This half of the page can be devoted to little interesting stories from members of FLAIR like school trips abroad with pics to illustrate and add interest.
**[04]** News, gossip panel continued in same style.
**[05]** Four column grid suits the amount of bitty information.

## annotations
### invitation

**[01]** Logo is used with the full name for people who don't know what FLAIR stands for.
**[02]** The subject of the poster is the most important piece of information so I've shown it biggest, and followed it with the venue, and date in smaller text. A new line is used for each piece of information to keep the meaning clear. **[03]** All the text is ranged off this invisible line to keep it clean looking. **[04]** Text is used at a larger size than normal as it's going across one large column. A good general rule is that there shouldn't be more than 14 words per line. **[05]** An enlarged, knocked back tint of world is used to decorate what is essentially straight forward piece of information. **[06]** The RSVP part is boxed out. Lines and boxes have been added to encourage people to fill the coupon in.


FLAIR
Foreign Languages Association In Renfrewshires
[01]
International Evening
[02]
Monday 20 September 1999
7.30-9.30pm
Paisley Grammar
[03]
INVITATION
[04]
You have to give a speech for business purposes your boss will have predetermined the topic and you will have to talk convincingly on that theme. It could be financial ideas for the future or any other company related topic about which you have the minimum of knowledge and the maximum of bluffing.
PURVEY
Business speeches are notoriously difficult to get out of especially as those people who're paying your salary will be seated on the front row expecting you to earn every last penny and provide evidence of your expertise for which they pay you.
[05]
RSVP
You have to give a speech for business purposes your boss will have predetermined the topic and you will have to talk convincingly on that theme. It could be ideas for the future.
Name of school
Names of staff attending social evening on Monday 20 September
[06]
We will bring savoury and sweet dishes

## The brief

The NG owners club magazine circulates bi-monthly to about 550 members. It's a low-cost A5 booklet, reproduced by photocopier. Up until now members have sent in their own copy already typed, and the whole booklet has been pasted up from these originals. Obviously, this means a lack of consistency, and an inability to work with the copy in any way. Paul Gray, the new editor, wants to move to computer-based layout using MS *Publisher*, but is wary of altering the look too much – the booklet should remain an A5, single colour magazine, and the brief doesn't call for a radical design.

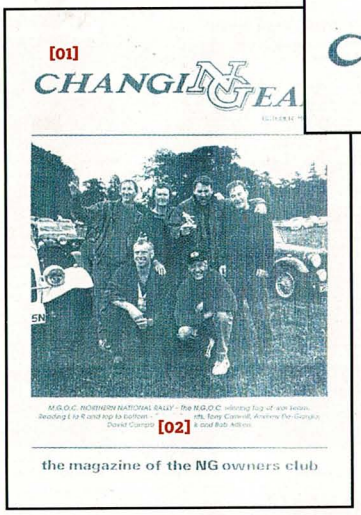
ABOUT THE AUTHOR

**David Atkinson is the art editor of *Cycling Plus* magazine.**

## Makeover 1: Changing gear

# The fast **lane**

The move to computer-based publishing calls for some design changes. **Dave Atkinson** takes a car club booklet up a gear.


[01]
CHANGING GEAR
the magazine of the NG owners club

[01]
CHANGING GEAR

### annotations

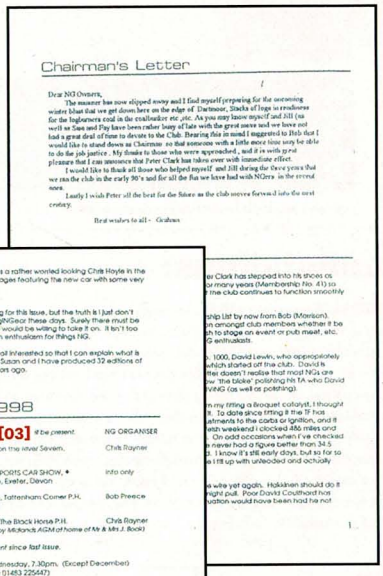
**front cover**

**[01] The logo idea is good, but the implementation is a little dated. The front page has the look of a cover and holds together quite well, but could use some modernising.**

### annotations

**front cover**

**[02] Using an image on the front cover is a good start, but the picture isn't very dynamic, and the reproduction is awful – some work needs to be done here (see boxout). A more striking image, better used, would go a long way to improving the look of the magazine. More images, including portraits of main contributors, would also add a friendlier feel.**


Chairman's Letter

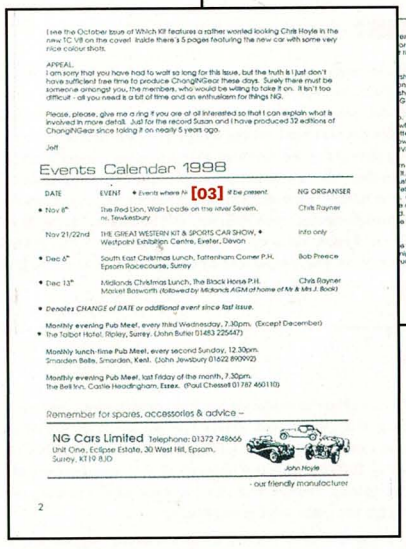
Dear NG Owners,

The summer has now slipped away and I find myself preparing for the oncoming winter blast that we get down here on the edge of Dartmoor. Stacks of logs in readiness for the inglenook coal in the coalhouse etc. etc. As you may know myself and Jill (as well as Sam and Peg) have been rather busy of late with the great move and we have not had a great deal of time to devote to the Club. Bearing this in mind I suggested to Bob that I would like to stand down as Chairman so that someone with a little more time may be able to do the job justice. My thanks to those who were approached, and it is with great pleasure that I can announce that Peter Clark has taken over with immediate effect.

I would like to thank all those who helped myself and Jill during the three years that we ran the club in the early 90's and for all the fun we have had with NGers in the several ways.

Lastly I wish Peter all the best for the future as the club moves forward into the next century.

Best wishes to all - Graham


I see the October issue of Which Kit features a rather worried looking Chris Hoyle in the new TC 119 on the cover! Inside there's 5 pages featuring the new car with some very nice colour shots.

APPEAL.
I am sorry that you have had to wait so long for this issue, but the truth is I just don't have sufficient free time to produce Changing Gear these days. Surely there must be someone amongst you, the members, who would be willing to take it on. It isn't too difficult - all you need is a bit of time and an enthusiasm for things NG.

Please, please, give me a ring if you are at all interested so that I can explain what is involved in more detail. Just for the record Susan and I have produced 32 editions of Changing Gear since taking it on nearly 5 years ago.

Jeff

Events Calendar 1998

| DATE | EVENT * Events where NG [03] of the present | NG ORGANISER |
|---|---|---|
| * Nov 8th | The Red Lion, Wain Leade on the river Severn, nr. Tewkesbury | Chris Rayner |
| Nov 21/22nd | THE GREAT WESTERN KIT & SPORTS CAR SHOW, Westpoint Exhibition Centre, Exeter, Devon | Info only |
| * Dec 6th | South East Christmas Lunch, Tattenham Corner P.H. Epsom Racecourse, Surrey | Bob Preece |
| * Dec 13th | Midlands Christmas Lunch, The Black Horse P.H. Market Bosworth (followed by Midlands AGM at home of Mr & Mrs J. Book) | Chris Rayner |

* Denotes CHANGE of DATE or additional event since last issue.

Monthly evening Pub Meet, every third Wednesday, 7.30pm. (Except December)
* The Talbot Hotel, Ripley, Surrey. (John Buhler 01483 225547)

Monthly lunch-time Pub Meet, every second Sunday, 12.30pm.
Smarden Bells, Smarden, Kent. (John Jewsbury 01622 890992)

Monthly evening Pub Meet, last Friday of the month, 7.30pm.
The Bell Inn, Castle Headingham, Essex. (Paul Chessell 01787 460110)

Remember for spares, accessories & advice –

NG Cars Limited Telephone: 01372 748666
Unit One, Eclipse Estate, 30 West Hill, Epsom, Surrey, KT19 8JD

John Hoyle
- our friendly manufacturer

2

## Before: The problem

It's time for the NG owners club magazine to enter the computer age, with Microsoft *Publisher* replacing traditional paste-up as the design tool. What simple design changes could accompany this move to computer-based production?

"More images, including portraits of main contributors, would add a **friendlier feel**."

### annotations

**inside**

**[03] The interior of the mag is very dry – for an enthusiasts' mag, it doesn't look very enthusiastic! Copy is pretty much run on from the first page to the last, with little picture usage. A single column makes it seem very wordy.**

changingear
NG Owners club magazine March 2000

Contents
3 Chairman's letter
3 Editorial
4 Events calendar
5 Forthcoming events
5–13 Members' Reports
15–23 Members' letters and articles
24 For sale • Wanted
26 New members
27 Club products and regalia

[01]
[02]
[03]
Roy de Boise proudly displays his cup alongside his award-winning car

# After: A modern image

The main focus of the redesign was to make the magazine more modern and friendly. The cover makes better use of a main image, and a contents list makes the magazine more accessible. The logo changes design, but keeps the original concept. Internally, the design stays simple, but a two column grid helps to lighten up the mainly text-based magazine.

Chairman's letter

Dear NG owners,

The Summer has now slipped away, and I find myself preparing for the oncoming Winter blast that we get down here on the edge of Dartmoor, stacks of logs in readiness for the logburners, coal in the coal buker, etc. etc. etc. As you may know, myself and Jill (as well as Sam and Fay) have been rather busy of late with the great move and we have not had a great deal of time to devote to the Club. Bearing this in mind I suggested to Bob that I would like to stand down as Chairman so that someone with a little more time may be able to do the job justice. My thanks to those who were approached, and it is with great pleasure that I can announce that Peter Clark has taken over with immediate effect.

I would like to thank all those who helped myself and Jill during the three years that we ran the club in the early 90s, and for all the fun we have had with the NGers in the recent ones.

[04] Lastly, I wish Peter all the best for the future, as the club moves forward into the next century.

Best wishes to all,

Graham

Editorial

Winter blast that we get down here on the edge of Dartmoor, stacks of logs in readiness for the logburners, coal in the coal buker, etc. etc. As you may know, myself and Jill (as well as Sam and Fay) have been rather busy of late with the great move and we have not had a great deal of time to devote to the Club. Bearing this in mind I suggested to Bob that I would like to stand down as Chairman so that someone with a little more time may be able to do the job justice. My thanks to those who were approached, and it is with great pleasure that I can announce that Peter Clark has taken over with immediate effect.

[05] *I would like to thank all those who helped myself and Jill during the three years that we ran the club in the early 90s*

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Members' car with home-made rally plate at the 20 year birthday celebration

4 changingear

changingear

Events calendar 2000

Key: C Change of date/additional event E Event attend

[06]
Don't miss the Great Western Kit and Sports Car Show

SAT 8 MARCH C
**Pub Meet (Midlands)**
The Red Lion, Wain Lode on the River severn, nr. Tewkesbury
*Contact: Chris Rayner*

SUNDAY 6 APRIL C
**South east Spring Picnic**
Tattenham corner, Epsom Racecourse, Surrey
*Contact: Bob Preece*

SAT/SUN 21/22 MARCH
**Great Western Kit and Sports Car Show** E
Westpoint Exhibition Centre, Exeter, Devon

SUNDAY 13 APRIL C
**Midlands annual Spring outing**
The Black Horse PH, Market Bosworth

EVERY MONTH
**Evening Pub Meet**
Last Friday of the month, 7:30pm, the Bell Inn, Castle Hedingham, Essex
*Contact: Paul Chessell*

## annotations

### front cover

**[01] The new logo follows essentially the same format as the old, except it's all lower case as opposed to all caps. The NG logo (in a slightly revised form) is kept on the cover as well. Boxing out the logo helps to make it the strongest element on the page.**
**[02] A list of contents helps readers to find their way around the magazine.**
**[03] A more dynamic image is used, with the subject's head and feet breaking out of the picture box to add impact – this makes the subject look as if he's standing in front of the other elements on the page.**

## annotations

### inside

**[04] The grid is very simple: two columns, one headline style. As most of the information in the mag is run-on text, there's no need for the grid to be any more complicated than this. Typefaces are Stone Serif (body), Stone Informal (headlines), and Stone Sans (boxes), which lend a modern feel to the mag. Most modern Sans/Serif faces would work in such a simple grid.**
**[05] Complex drop caps are shown as a suggestion, but a simple drop cap is a good entry point for the reader when there are several articles on one spread.**
**[06] Boxout style is similar to body style. Depending on the information in the box, the grid can be altered to three columns, or reduced to one.**
**[07] Portraits of contributors, signatures, etc. help to lend a personal feel to the magazine.**

# Getting pictures right

In a magazine such as this one, getting images to reproduce correctly makes a world of difference to the look and feel of the publication. Images are affected by two main factors: scanning and reproduction.

## Scanning

- Don't scan at too high a resolution. This will eat up hard drive space and can cause problems when you print. 200dpi is more than adequate for a photocopied magazine such as this.
- Use an image editing program (*Paint Shop Pro, Photoshop*) to adjust the levels of tone in your image. There should be a good even spread of tone, from black to white. The most common mistakes are scanning images too light (no blacks), or with not enough contrast (no blacks or whites).

## Reproduction

- Print images as halftones. Inkjet printers normally use stochastic (very small random dots, all the same size) printing by default, which looks good as an original, but doesn't photocopy well at all – photocopiers can't resolve dots that small. A halftone screen (a pattern of dots of differing sizes) will survive photocopying much better.
- Don't use too fine a halftone screen. Newspapers generally use about 85lpi (lines per inch), and this should be fine for a photocopied newsletter.

# Makeover 4: Simpkins & Edwards

# Count on us

A firm of chartered accountants needs to inspire confidence with their publication! **Esther Lamb's** new, professional look is the business...

**About the designer**
**Esther Lamb** is a designer on *Computer Arts* magazine.

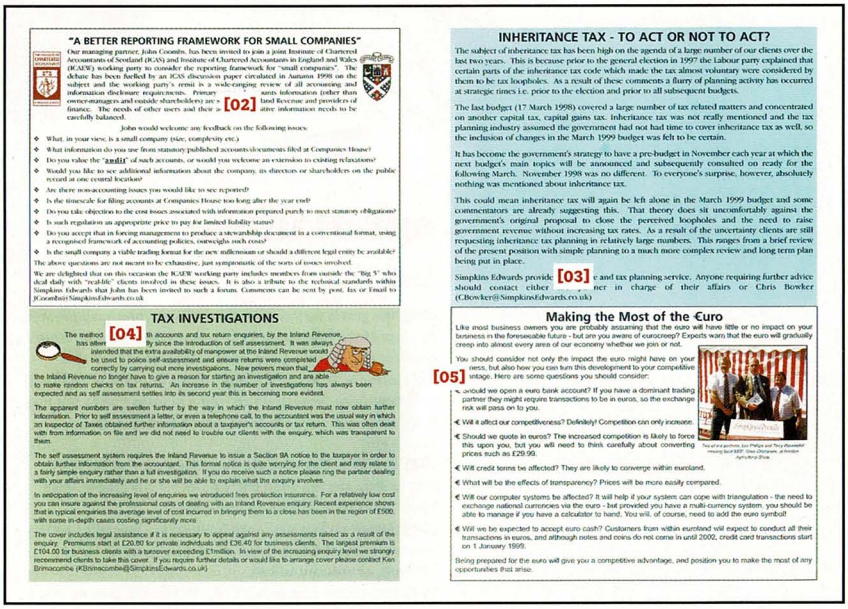
## The brief

Simpkins and Edwards chartered accounts have found themselves stuck in a rut with their monthly news letter. Because most of the content comes in late, it's always left to the last minute to produce it, making it appear a little less than professional and a little dull. Produced in house on a PC using Quark*XPress* in full colour, they have all they need at their finger tips to produce something altogether more interesting and professional. The brief is to come up with a simple grid that will make the job of laying out the newsletter at the last minute as easy as possible while maintaining a professional appearance and making it more appealing visually.

## Before:

## The problem

The newsletter has no easy entry points – there is just a huge space of uninteresting looking text. Nothing has priority and nothing catches the eye. There's no change in any section and no specific identity. There is also a lack of pictures and details which leaves the whole thing looking bland.



"A BETTER REPORTING FRAMEWORK FOR SMALL COMPANIES"

Our managing partner, John Coombs, has been invited to join a joint Institute of Chartered Accountants of Scotland (ICAS) and Institute of Chartered Accountants in England and Wales (ICAEW) working party to consider the reporting framework for "small companies". The debate has been fuelled by an ICAS discussion paper circulated in Autumn 1998 on the subject and the working party's remit is a wide-ranging review of all accounting and information disclosure requirements. Primary [02] ants information (other than owner-managers and outside shareholders) are s land Revenue and providers of finance. The needs of other users and their a ative information needs to be carefully balanced.

John would welcome any feedback on the following issues:

- What, in your view, is a small company (size, complexity etc.)
- What information do you use from statutory published accounts/documents filed at Companies House?
- Do you value the "audit" of such accounts, or would you welcome an extension to existing relaxations?
- Would you like to see additional information about the company, its directors or shareholders on the public record at one central location?
- Are there non-accounting issues you would like to see reported?
- Is the timescale for filing accounts at Companies House too long after the year end?
- Do you take objection to the cost issues associated with information prepared purely to meet statutory obligations?
- Is such regulation an appropriate price to pay for limited liability status?
- Do you accept that in having management to produce a stewardship document in a conventional format, using a recognised framework of accounting policies, outweighs such costs?
- Is the small company a viable trading format for the new millennium or should a different legal entity be available?

The above questions are not meant to be exhaustive, just symptomatic of the sorts of issues involved.

We are delighted that on this occasion the ICAEW working party includes members from outside the "Big 5" who deal daily with "real-life" clients involved in these issues. It is also a tribute to the technical standards within Simpkins Edwards that John has been invited to such a forum. Comments can be sent by post, fax or Email to JCoombs@SimpkinsEdwards.co.uk

TAX INVESTIGATIONS

[04]

The method by which Inland Revenue has sought to police self-assessment and ensure returns were completed correctly by carrying out more investigations.. New powers mean that the Inland Revenue no longer have to give a reason for starting an investigation and are able to make random checks on tax returns. An increase in the number of investigations has always been expected and as self assessment settles into its second year this is becoming more evident.

The apparent numbers are swollen further by the way in which the Inland Revenue must now obtain further information. Prior to self assessment a letter, or even a telephone call, to the accountant was the usual way in which an Inspector of Taxes obtained further information about a taxpayer's accounts or tax return. This was often dealt with from information on file and we did not need to trouble our clients with the enquiry, which was transparent to them.

The self assessment system requires the Inland Revenue to issue a Section 9A notice to the taxpayer in order to obtain further information from the accountant. This formal notice is quite worrying for the client and may relate to a fairly simple enquiry rather than a full investigation. If you do receive such a notice please ring the partner dealing with your affairs immediately and he or she will be able to explain what the enquiry involves.

In anticipation of the increasing level of enquiries we introduced fees protection insurance. For a relatively low cost you can insure against the professional costs of dealing with an Inland Revenue enquiry. Recent experience shows that in typical enquiries the average level of cost incurred in bringing them to a close has been in the region of £500, with some in-depth cases costing significantly more.

The cover includes legal assistance if it is necessary to appeal against any assessments raised as a result of the enquiry. Premiums start at £20.80 for private individuals and £26.40 for business clients. The largest premium is £104.00 for business clients with a turnover exceeding £1million. In view of the increasing enquiry level we strongly recommend clients to take this cover. If you require further details or would like to arrange cover please contact Ken Brimacombe (KBrimacombe@SimpkinsEdwards.co.uk)

INHERITANCE TAX - TO ACT OR NOT TO ACT?

The subject of inheritance tax has been high on the agenda of a large number of our clients over the last two years. This is because prior to the general election in 1997 the Labour party explained that certain parts of the inheritance tax code which made the tax almost voluntary were considered by them to be tax loopholes. As a result of these comments a flurry of planning activity has occurred at strategic times i.e. prior to the election and prior to all subsequent budgets.

The last budget (17 March 1998) covered a large number of tax related matters and concentrated on another capital tax, capital gains tax. Inheritance tax was not really mentioned and the tax planning industry assumed the government had not had time to cover inheritance tax as well, so the inclusion of changes in the March 1999 budget was felt to be certain.

It has become the government's strategy to have a pre-budget in November each year at which the next budget's main topics will be announced and subsequently consulted on ready for the following March. November 1998 was no different. To everyone's surprise, however, absolutely nothing was mentioned about inheritance tax.

This could mean inheritance tax will again be left alone in the March 1999 budget and some commentators are already suggesting this. That theory does sit uncomfortably against the government's original proposal to close the perceived loopholes and the need to raise government revenue without increasing tax rates. As a result of the uncertainty clients are still requesting inheritance tax planning in relatively large numbers. This ranges from a brief review of the present position with simple planning to a much more complex review and long term plan being put in place.

Simpkins Edwards provide [03] e and tax planning service. Anyone requiring further advice should contact either ner in charge of their affairs or Chris Bowker (CBowker@SimpkinsEdwards.co.uk)

Making the Most of the €uro

[05]

Like most business owners you are probably assuming that the euro will have little or no impact on your business in the foreseeable future - but are you aware of eurocreep? Experts warn that the euro will gradually creep into almost every area of our economy whether we join or not.

You should consider not only the impact the euro might have on your ness, but also how you can turn this development to your competitive ntage. Here are some questions you should consider:

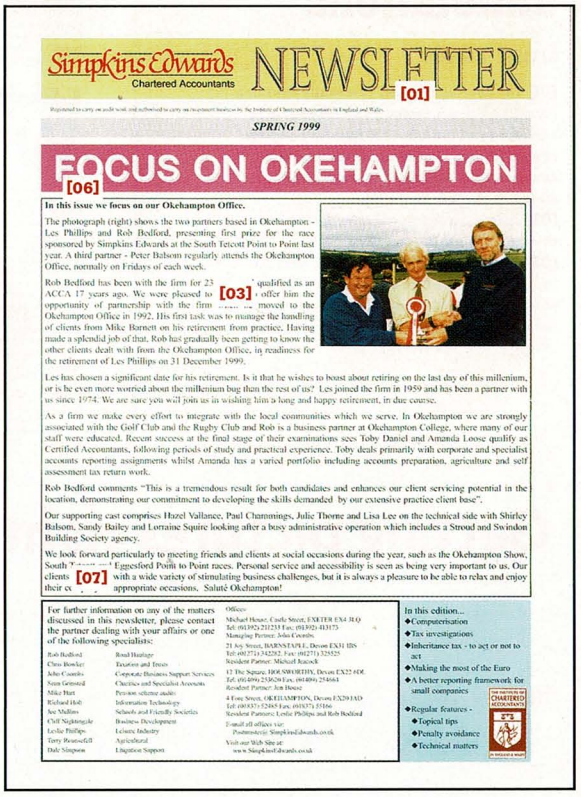
- ...ould we open a euro bank account? If you have a dominant trading partner they might require transactions to be in euros, so the exchange risk will pass on to you.
- Will it affect our competitiveness? Definitely! Competition can only increase.
- Should we quote in euros? The increased competition is likely to force this upon you, but you will need to think carefully about converting prices such as £29.99.
- Will credit terms be affected? They are likely to converge within euroland.
- What will be the effects of transparency? Prices will be more easily compared.
- Will our computer systems be affected? It will help if your system can cope with triangulation - the need to exchange national currencies via the euro - but provided you have a multi-currency system, you should be able to manage if you have a calculator to hand. You will, of course, need to add the euro symbol!
- Will we be expected to accept euro cash? Customers from within eurolend will expect to conduct all their transactions in euros, and although notes and coins do not come in until 2002, credit card transactions start on 1 January 1999.

Being prepared for the euro will give you a competitive advantage, and position you to make the most of any opportunities that arise.

## annotations

### front cover

**[01] No priority or identity for different stories. Main story headline and Simpkins and Edwards logo/newsletter masthead are virtually the same size.**



Simpkins Edwards Chartered Accountants NEWSLETTER [01]

Registered to carry on audit work and authorised to carry on investment business by the Institute of Chartered Accountants in England and Wales

SPRING 1999

FOCUS ON OKEHAMPTON [06]

**In this issue we focus on our Okehampton Office.**

The photograph (right) shows the two partners based in Okehampton - Les Phillips and Rob Bedford, presenting first prize for the race sponsored by Simpkins Edwards at the South Tetcott Point to Point last year. A third partner - Peter Balsom regularly attends the Okehampton Office, normally on Fridays of each week.

Rob Bedford has been with the firm for 23 [03] qualified as an ACCA 17 years ago. We were pleased to offer him the opportunity of partnership with the firm moved to the Okehampton Office in 1992. His first task was to manage the handling of clients from Mike Barnett on his retirement from practice. Having made a splendid job of that, Rob has gradually been getting to know the other clients dealt with from the Okehampton Office, in readiness for the retirement of Les Phillips on 31 December 1999.

Les has chosen a significant date for his retirement. Is it that he wishes to boost about retiring on the last day of this millenium, or is he even more worried about the millenium bug than the rest of us? Les joined the firm in 1959 and has been a partner with us since 1974. We are sure you will join us in wishing him a long and happy retirement, in due course.

As a firm we make every effort to integrate with the local communities which we serve. In Okehampton we are strongly associated with the Golf Club and the Rugby Club and Rob is a business partner at Okehampton College, where many of our staff were educated. Recent success at the final stage of their examinations sees Toby Daniel and Amanda Loose qualify as Certified Accountants, following periods of study and practical experience. Toby deals primarily with corporate and specialist accounts reporting assignments whilst Amanda has a varied portfolio including accounts preparation, agriculture and self assessment tax return work.

Rob Bedford comments "This is a tremendous result for both candidates and enhances our client servicing potential in the location, demonstrating our commitment to developing the skills demanded by our extensive practice client base".

Our supporting cast comprises Hazel Vallance, Paul Charmings, Julie Thorne and Lisa Lee on the technical side with Shirley Balsom, Sandy Bailey and Lorraine Squire looking after a busy administrative operation which includes a Stroud and Swindon Building Society agency.

We look forward particularly to meeting friends and clients at social occasions during the year, such as the Okehampton Show, South [07] Eggesford Point to Point races. Personal service and accessibility is seen as being very important to us. Our clients with a wide variety of stimulating business challenges, but it is always a pleasure to be able to relax and enjoy their c appropriate occasions. Salute Okehampton!

For further information on any of the matters discussed in this newsletter, please contact the partner dealing with your affairs or one of the following specialists:

| | |
|---|---|
| Rob Bedford | Bond Haulage |
| Chris Bowker | Taxation and Emus |
| John Coombs | Corporate Business Support Services |
| Sean Grinsted | Charities and Specialist Accounts |
| Mike Hart | Pension scheme audit |
| Richard Holt | Information Technology |
| Joe Mullins | Schools and Friendly Societies |
| Cliff Nightingale | Business Development |
| Leslie Phillips | Leisure Industry |
| Terry Rowsell | Agricultural |
| Dale Simpson | Litigation Support |

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Resident Partner: Jon Boase

4 Fore Street, OKEHAMPTON, Devon EX20 1AD
Tel: (01837) 52485 Fax: (01837) 53166
Resident Partners: Leslie Phillips and Rob Bedford

E-mail all offices via:
Postmaster@SimpkinsEdwards.co.uk

Visit our Web Site at:
www.SimpkinsEdwards.co.uk

In this edition...
- ◆Computerisation
- ◆Tax investigations
- ◆Inheritance tax - to act or not to act
- ◆Making the most of the Euro
- ◆A better reporting framework for small companies
- ◆Regular features -
  - ◆Topical tips
  - ◆Penalty avoidance
  - ◆Technical matters

CHARTERED ACCOUNTANTS

## annotations

### general

**[02] One large column of text, for all stories all the way through. Difficult to get into and uninteresting to look at. [03] Lack of pictures and the pictures that do feature are too small. [04] Lack of continuity in issues. [05] Bad spacing in the text and when positioning images. [06] Not a pleasant selection of colours. [07] Too many type faces.**

# After: More professional

A number of different methods have been used to break up text and the page. These have made the overall look of the newsletter more appealing and given it a professional look, while retaining a simple formula for page layout. The use of simple, bright clipart images also serves to break up monotonous text and bring articles to the attention. A restricted font and colour palette adds the professional tone.

Simpkins Edwards
Chartered Accountants

NEWSLETTER

Spring 2000

Inside : Tax Investigations : Top Tips : Administration Costs : The Euro...

Focus On...

Corporate finance

**Workload associated with the term corporate finance is much misunderstood. It brings with it regulation, jargon and a certain element of jargon and a certain element ofisk...**

Corporate finance generally involves technically complex assignments, which aer often carried out within very tight timescales. For Simpkins and Ewards, this is a challenging and stimulating area in which to work where partners and staff involved find it very rewarding, both in terms of practice and economics and job satisfaction. Corporate finance generally involves technically complex assignments, which aer often carried out within very tight timescales. For Simpkins and Ewards, this is a challenging and stim ea in which to work where part [01] staff involved find it very rewarding, both in terms of practice and economics and job satisfaction.Corporate finance generally involves technically complex assignments, which aer often carried out within very tight timescales. For Simpkins and Ewards, this is a challenging and stimulating area in which to work where partners and staff involved find it very rewarding, both in terms of practice and economics and job satisfaction.Corporate finance generally involves technically complex assignments, which aer often carried out within very tight timescales. For Simpkins and Ewards, this is a challenging and stimulating area in which to work where partners and staff involved find it very rewarding, both in terms of practice and economics and job


Caption in here for a lovely pretty picture please Caption in here for a lovely pretty picture please v Caption in here for a lovely pretty picture please Caption in here for a lovely pretty picture please Caption in here for a lovely pretty picture please Caption in here for a lovely pretty picture please v vCaption in here for a lovely pretty picture please Caption in here for a lovely pretty picture please Caption in here for a lovely pretty picture

satisfaction.Corporate finance generally involves technically complex assignments, which aer often carried out within very tight timescales. For Simpkins and Ewards, this is a challenging and stimulating area in which to work where partners and staff involved find it very rewarding, both in terms of practice and economics and job

# tutorials

computer publishing
The EASY way to better DTP & WEB creation

Our step-by-step guides are full of tips and ideas – **it's DTP made easy!**

Welcome to one of the most important parts of **computer publishing**; here in our tutorials section, we have lots of tips, ideas and advice to get you designing quickly and easily!

Nick

**What do you really want to know?**
These tutorials are designed to help you, so what we really want to know is what subjects you would like to see tutorials on. Get in touch! The email address is www.computerpublishing.co.uk or you can write to **computer publishing**, 30 Monmouth Street, Bath BA1 2BW. We can't promise a reply, but we will consider every request we receive.

**21 PhotoArtist**
A two page starter tutorial if you're new to the program – screensavers, albums, emails are all covered.

*The software is on the coverdisc. For instructions, please see page 88*

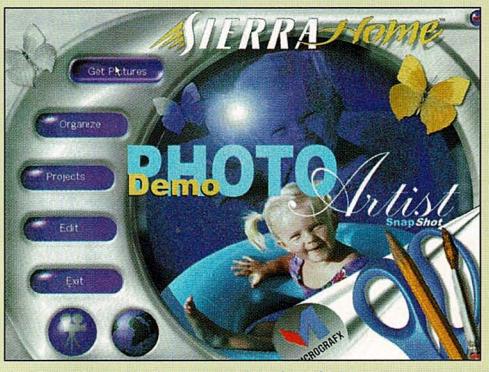
**23 InDesign**
Mini walkthroughs to help you get to grips with formatting, the fast way. Drop caps, wrapping text, importing graphics and more...

*The software is on the coverdisc. For instructions, please see page 88*

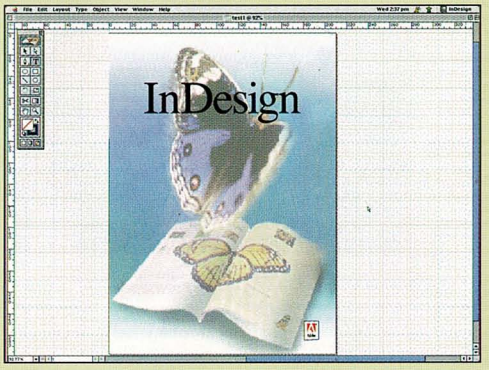
**31 Dreamweaver**
In part three, we're looking at site management techniques, support for SSIs and Flash movies and how to customise various functions.

**35 MS Publisher**
Create a glossy, up-to-date image for your company with business logos, stationery, letter heads and invoices.

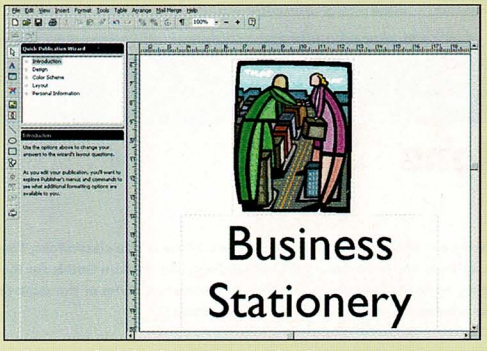
**40 Technique: Table of Contents**
At one time or another you'll need to produce an introductory list of contents for your publication. Ed Brown explores the best packages for the task.




It's on the disc and in the mag, now buy the t-shirt.




Nine mini walk-throughs on all aspects of InDesign.




A glossy new look for the company is only minutes away.

## Photo manipulation

# Photo **Artist**

computer BEGINNER publishing

There's no point in having brilliant photos if no one ever sees them! **Dan Hobart** explains how to put your albums on digital display.

ABOUT THE AUTHOR

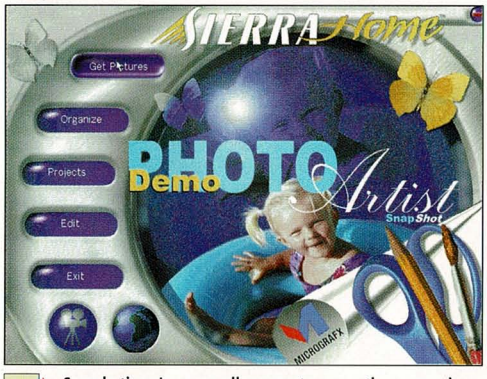
**Dan Hobart works in a computer support department, allegedly solving problems.**

The increasing popularity of the digital camera has brought with it a plethora of software aimed squarely at that market. Micrografix *Snapshot* – or *Photo Artist* – is one such piece of software. Sitting next to Presto *Photoalbum* on the shelf of digital trickery, *Snapshot* aims to provide you with all the features you need to create albums of all your favourite photographs. Not only that, but you're also provided with the tools to edit and improve them, with features common to just about all modern image manipulation programs. Tools such as enhance/smooth, along with filters to remove scan lines (if the photo was acquired from a scanner), picture noise and red-eye for example, make *Snapshot* the perfect choice if you want to improve your photos and create albums from them, before outputting them to your friends and family via the internet. As well as albums, you can also create scrapbook and picture frames, which Snapshot allows you to fill with your favourite images.

The following walkthrough will guide you through the list of features and should get you well on your way to creating some memorable photo albums.

**Using Photo Artist, you can import photos and email them out to whoever will be suitably embarrassed.**

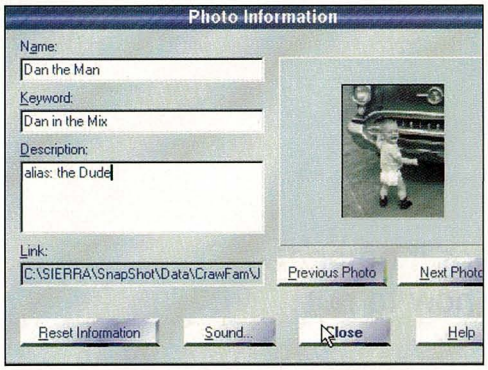
## Start here: photo albums, screensavers and more...



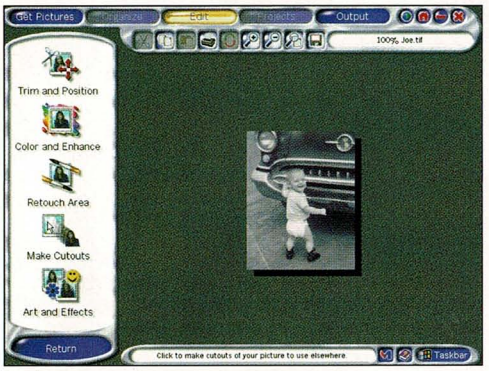

**01** Snapshot's main screen allows you to access the program's five work areas. The 'get pictures' area allows you to acquire images from a scanner or camera, as well as folders in My Computer. The 'organise' area lets you drag and drop photos from one album to another once they've been brought into Snapshot. From there you can use the 'edit' work area to edit your photos with some standard image manipulation tools.

**02** The 'output' work area lets you email or print photos and projects, generate Windows Wallpaper and screensavers, or send an internet slide show. Note that in any of the work areas you can use the buttons at the top to jump to another area, as well as the 'home' and 'show taskbar' buttons: the former taking you back to the main page of the program, the latter showing the Windows taskbar. Now let's have a look at each section in more detail.

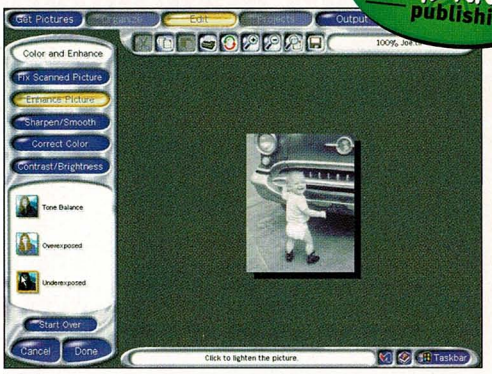
**03** In the 'get pictures' area, the aim is to bring images into Snapshot so that a project or photo album may be built. Images residing on a disk can be browsed and imported by clicking on My Computer. You can also acquire photos from a camera or scanner by clicking on the relevant buttons. A list of the created albums is shown on the lower left area of the screen, and by clicking on one you can view all the photos within.




**04** By right-clicking on any of the photos in an album, you can enter information about that particular photo, such as a name and a description, and, as has become increasingly popular with photo album software these days, you can record or import sound files and associate them with that photo. Just have a microphone at the ready, then click record, and stop when you're done. Alternatively, choose from a WAV or MIDI file on your hard disk.




**05** If you double-click on an image in a photo album you'll be magically transported to the edit work area where you can use the many tools to mess about with the photo. There are various categories of tools at your disposal: trim and position functions which allow you to resize, reposition, and rotate to your heart's desire, sharpen and enhance filters, as well as the usual contrast, brightness, and RRE (remove red-eye) filters....




**06** .... colour correction, the ability to make, drag and drop cut-outs, and not to mention an extensive collection of special effects, word art etc – make sure you have the CD handy if you want to use the latter functions though – Snapshot doesn't install them all and will ask you for the CD. If you're unhappy with your adjustments at any point, then bear in mind the large 'undo' button sitting at the top of the screen.

**07** You can also click the 'start over' or 'cancel' buttons to undo any alterations you've made. One tool you may find useful is the ability to make a freehand or an intelligent cut-out of an object in a photo. Go to the cut-out menu and select the freehand tool (the 'trace' button on the left which lets you make your own selection and then cut it), or the 'edgefinder'.

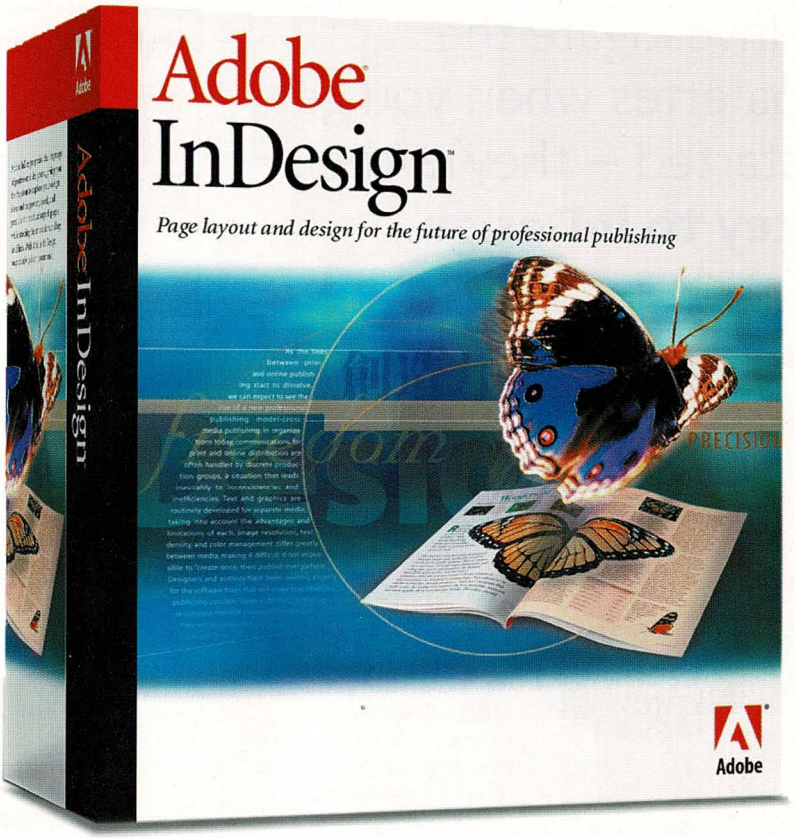
**08** You still have to guide the edgefinder vaguely around the object in question, but it's remarkably clever at creating an accurate outline of the object (which typically is going to be a person, with many edges and unpredictable curves). If you wanted, for some reason, to place an object on a different background, or to rip an object from its background to have as a standalone photo, this is the tool to use.

**09** Once you've done what you need to with the photos, your next port of call is the output work area, where you can print, email photos, create a slide show, and – brilliantly – select a group of photos which can be set as your desktop wallpaper and cycled through daily, so each day you have different wallpaper. Similarly, you can also have a new slideshow as your screensaver each day. Nice.

**10** Finally, let's look at how to put together a simple project. From the main project area, you can select what type of project you want to create: scrapbooks, postcards, and frames are all available. Click on the frames button to be presented with several different types. The frames can hold from three to nine photos, so decide how many you're going to need then click on the appropriate one.

**11** At the bottom of the screen is a thumbnail gallery of the current album. Navigate to a different album if necessary, then drag the photos you want into the frames. By dragging the boxes around the outside of each photo in the frames, you can zoom in or out, and also resize and rotate the photos in their frames. By clicking on the text button, you can create text boxes and put text loose on the frame.

**12** If you want to, you can move and distort both the pictures and the frames at various different angles by clicking on the move button. A set of arrows will appear and these can be dragged to achieve the desired affect. As when creating a photo album, you can add sounds to the project, such as recorded commentary or WAV files. When you are finished here, go to the output section to finish the project!




# Introducing InDesign

Try Adobe's groundbreaking DTP software for yourself – just install the exclusive demo version from this month's coverdisc!

computer BEGINNER publishing

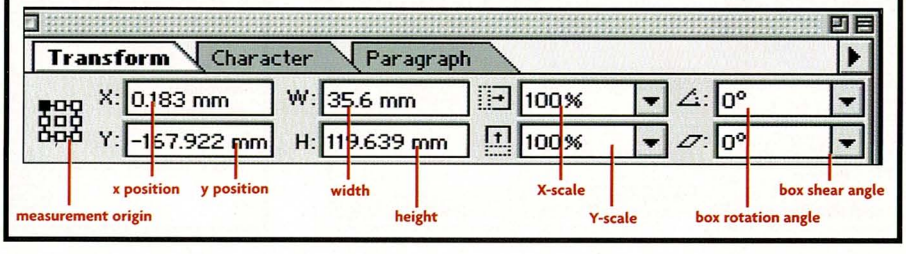
InDesign has certainly attracted a lot of attention both before and after its release late last year. Adobe hope that *InDesign* will do for the world of DTP what *Photoshop* has done for the image manipulators the world over.

We originally reviewed *InDesign* in Issue 5 of *Computer Publishing*, and it got a creditable four-star rating. Now that we have the exclusive demo for you to try, we thought we'd refresh your memory about what a powerful piece of software this is. The first part of a tutorial series follows this introduction, to help you get underway, with more to follow over the next two months.

The first thing we should say about *InDesign* is that Adobe designed it to be a complete professional DTP solution. You can undertake virtually any type of publishing project with this software, and it's fully up to date with technologies such as PDF import and export and the ability to publish pages to the internet.

Although there are many powerful, professional features in the software, you should still find it pretty easy to use. It helps if you are familiar with

**Palletes explained:** transforming items

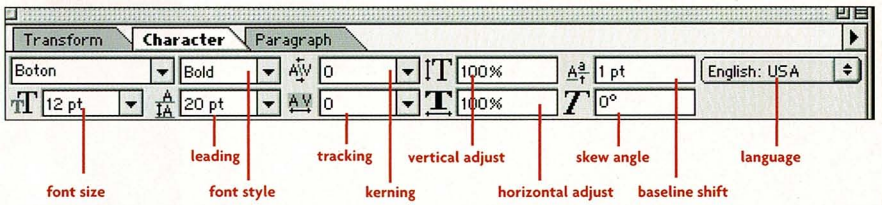



ABOUT THE AUTHOR

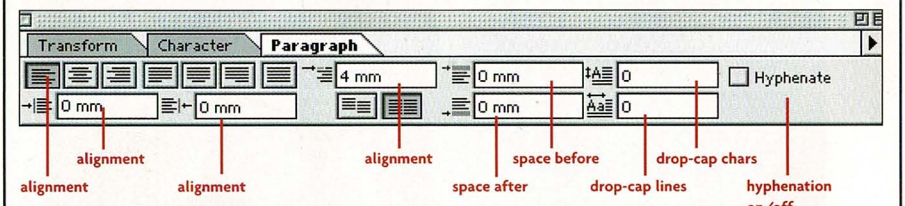
**Rod Lawton and Computer Publishing editor Nick Veitch collaborated on this one.**

"Investigate the palettes when you get started – they're the **key to InDesign.**"

## **Palletes explained:** character attributes




## **Palletes explained:** paragraph formats

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the palette based interface, which *InDesign* has in common with Adobe's other professional products such as *Photoshop* and *Illustrator*.

The palettes can be moved around to any convenient location on the screen, and many attributes (for example, colours) can simply be dragged from the palette onto the item you want to change.

All of the palettes control more than one thing. You can set which palette displays which controls by clicking in the tabs at the top. You should certainly investigate these palettes as soon as you get started, as they are the key to using *InDesign*.

The attributes palette has three different tabs, which include Transform, Character and Paragraph. These are worth getting to know, as they control your text attributes, paragraph formats, and any rotations or specific frame placements you might want to make.

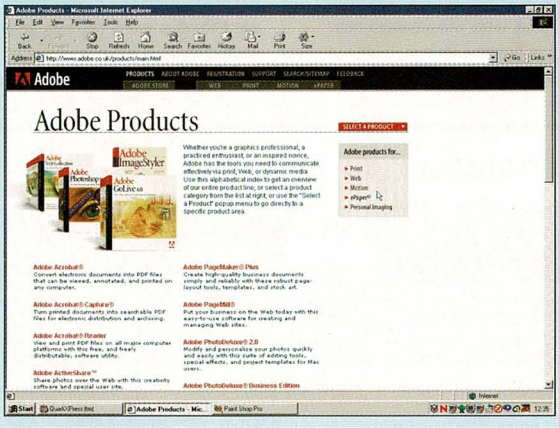
We have annotated this palette here, to make it easier to understand how the various text and frame attributes work.

Over the next few pages we'll be showing you how to use the basic features of *InDesign*, with a variety of short walkthroughs.

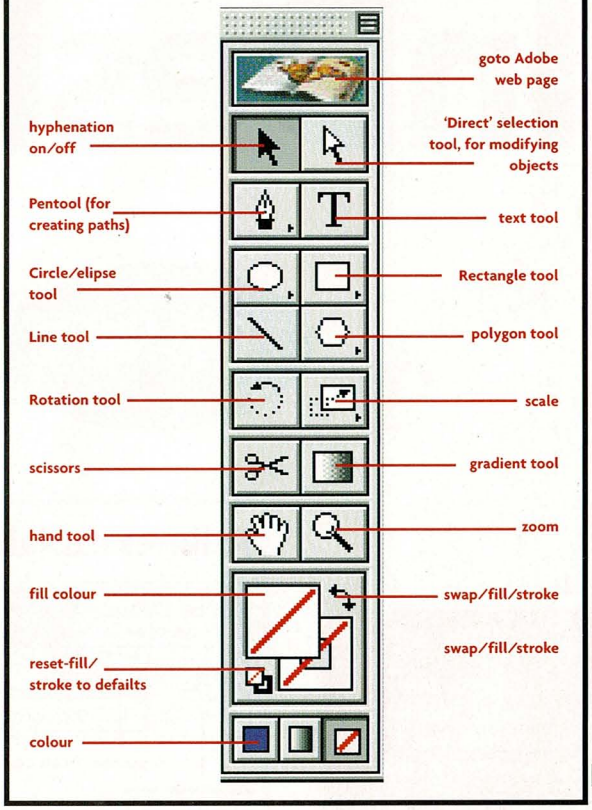
In following issues we'll have longer tutorials focusing on some of the excellent features of *InDesign*. In the meantime, if you have any queries please feel free to write to the DTP Doctor at: Computer Publishing, 30 Monmouth Street, Bath, BA1 2BW, or email me, Nick Veitch at computerpublishing @futurenet.co.uk.

## **Getting** InDesign

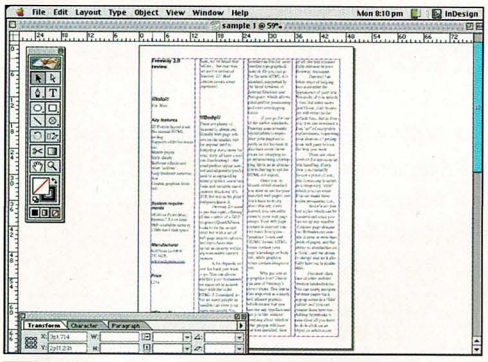
*InDesign* is now available from a wide range of software suppliers, and direct from Adobe themselves. For more information on Adobe software, visit their website at www.adobe.co.uk, or call 0181 606 4000.



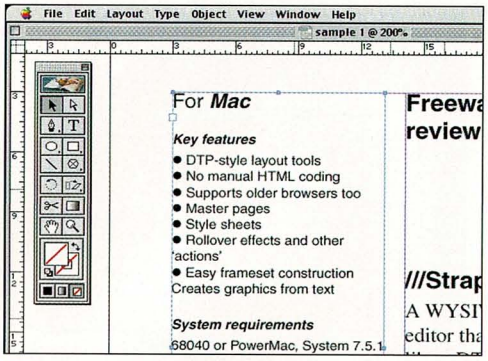

## The Tool bar explained



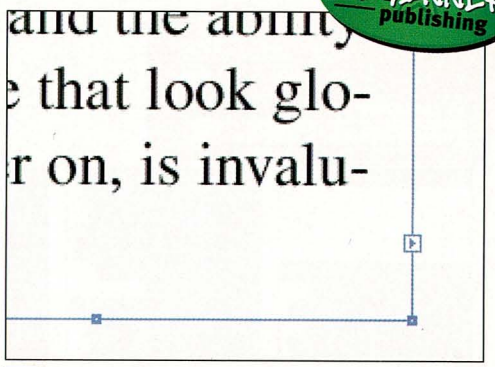
## **Linking** text frames



**01** There are two ways of adding text to documents. One is to create a new text frame and use the Place command (File menu) to choose and insert an external text file. Where you're flowing a story across several pages, it's better to set up guides via the Layout menu, load your text file and click at the top LH corner of the first column to Place it – Shift-clicking autoflows the text.

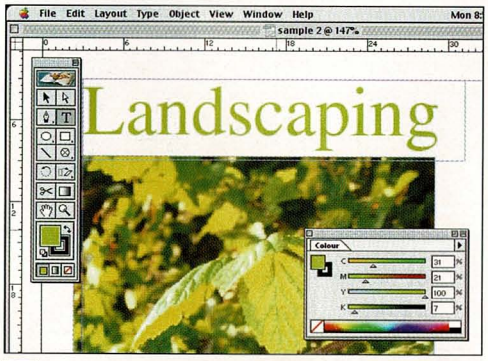



**02** Our autoflowed text has been placed in a series of threaded text frames, one to a column. To see how this works, set aside the first column for margin notes – choose the Selection tool, click the first autoflowed frame and hit Command-X to cut it – the text reflows to start at the next column. Select the Type tool, drag out a frame in the first column then add the margin note.

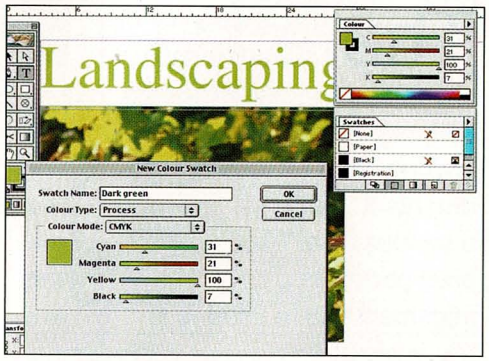



**03** We've seen how to autoflow text, but you can also flow text manually. First, though, switch on Show Text Threads via the View menu so that you can see what you're doing. Find the frame you want to link from and click on the Link icon at the bottom right-hand corner. This loads up the cursor with the rest of the text which you can then place in another frame which becomes linked to the first.

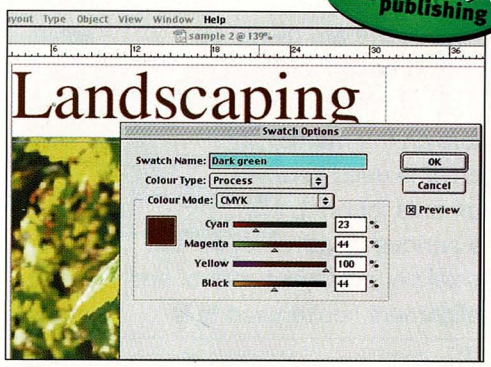
## **Adding** colour swatches




**04** InDesign has two palettes for handling colours, and both can be displayed via the Window menu. The Colour palette lets you create colours using a dropper and palette, or via CMYK sliders. The Swatches palette, can store colours in much the same way as you store style sheets for text. Here, we've chosen a dark CMYK green for our text heading using sliders on the Colours palette.

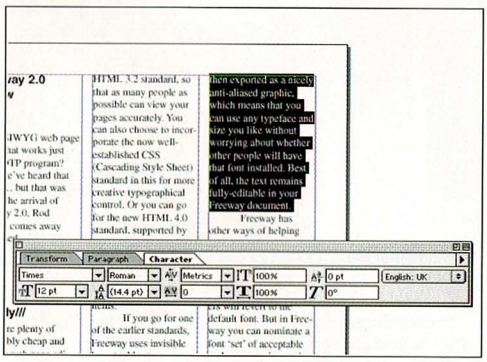



**05** Swatches are essential for maintaining consistency, so once you've created a colour you want to reuse, display the Swatches palette and choose New Colour Swatch from its pop-up menu. Your new colour will default to the last colour defined manually, or the colour of any selected text or object. Name the colour, click the OK button and it appears on the Swatches palette.

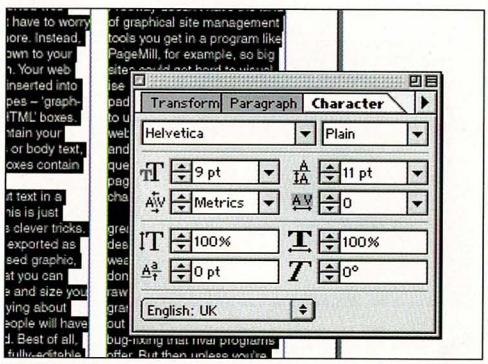



**06** Modify that colour globally by double-clicking its icon in the palette and moving the CMYK sliders (or typing in absolute CMYK values if you're using a printed tints book). Check the Preview box to see the colours changing 'live' on the page. If you choose Swatch Libraries from the Window menu you'll see a list of Pantone, Web and System colours you can open as complete swatch lists.

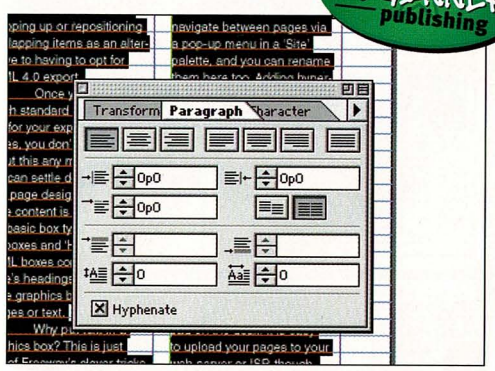
## **Text** styling




**07** By default, InDesign displays Character, Paragraph and Transform options in a tabbed horizontal palette at the bottom of the screen – familiar to QuarkXPress users. As with other InDesign palettes, you can drag any of these tabs off to float them as separate palettes. Each also has an option on its pop-up menu for displaying it as a vertical rather than horizontal palette..




**08** You carry out character formatting via the pop-ups and entry fields on the Character palette. In the pop-up style menu, InDesign doesn't just offer the standard bold and italic options, but sorts your fonts into families and lists a range of bold, oblique, light and black versions. Note, too, that you set leading as a character attribute rather than as part of the paragraph formatting.




**09** On the Paragraph palette arecontrols for setting left and right indents, first line indents, space before and after paragraphs and baseline grid alignment – useful for lining up text in adjacent columns, overriding any existing leading settings. InDesign rounds up the leading to the next baseline increment, so 11pt leading might be rounded up to 12pt, for example.

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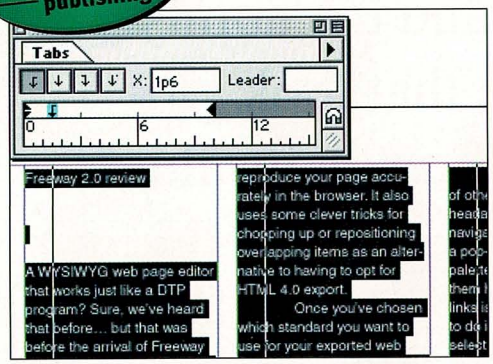
Tabs
X: 1p6
Leader:
0
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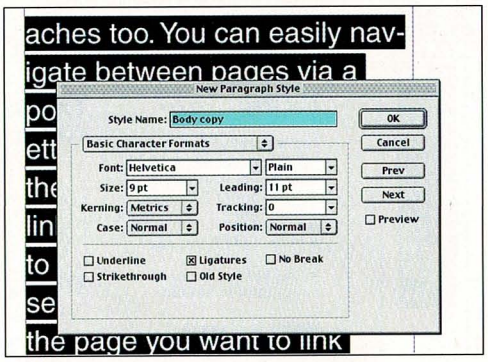
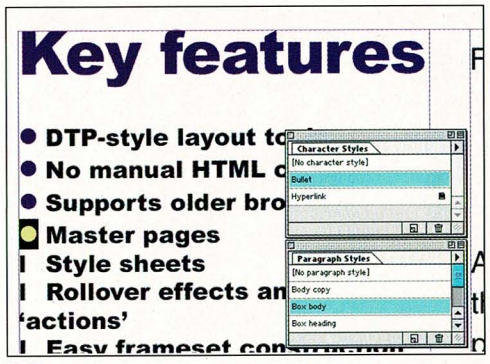
Freeway 2.0 review
A WYSIWYG web page editor that works just like a DTP program? Sure, we've heard that before... but that was before the arrival of Freeway
reproduce your page accurately in the browser. It also uses some clever tricks for chopping up or repositioning overlapping items as an alternative to having to opt for HTML 4.0 export.
Once you've chosen which standard you want to use for your exported web

**10** The only thing you won't find on the Character or Paragraph palettes are tab settings – these have their own palette, which you can display separately and/or drag it on to the other two to keep your text formatting controls in one place. To set a tab stop, click the left, centre, right or decimal tab button then click on the ruler bar in the palette, dragging the tab stop to position it precisely.




**11** The easiest way to create new styles is to format text manually and create a new style via the pop-up menu on the Character Styles or Paragraph Styles menus. Character styles incorporate only those settings you make via the Character palette, while Paragraph styles include character, paragraph and tab settings. You use character styles for words or phrases in larger paragraphs.




**12** We've created a paragraph style for this boxout's heading (Box heading) and another paragraph style for its contents (Box text). However, we've also set up a Bullet character style which overrides the existing character settings of the text we apply it to without affecting the paragraph formatting. Editing styles updates all the text they've been applied to, making global style changes quick.

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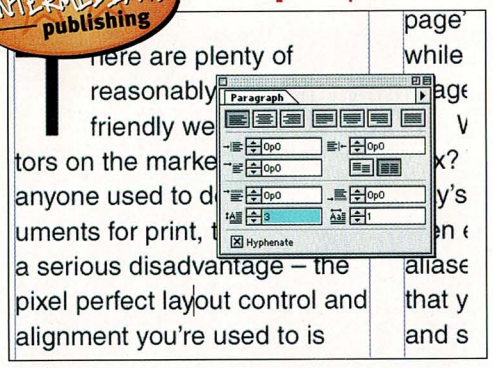
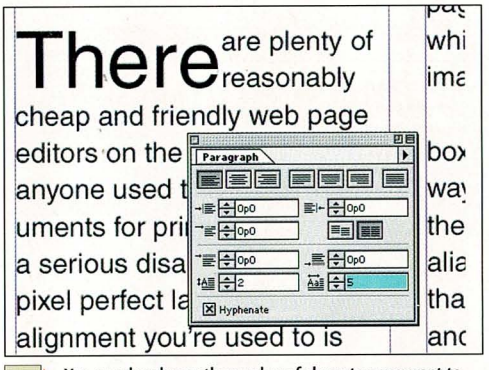
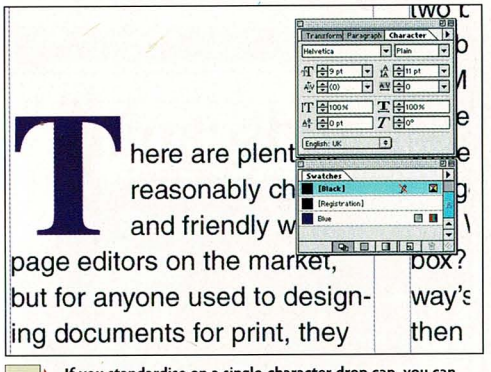
## Drop caps




**13** PageMaker owners who've struggled with its clunky drop cap plug-in will be pleased to learn that InDesign supports drop caps as a paragraph format. With the Paragraph palette displayed and the text insertion point somewhere in the paragraph, choose the number of lines you want the drop cap to take up via the control at the bottom left of the palette. We've chosen a three-line drop cap.




**14** You can also choose the number of characters you want to drop via the control to the bottom right of the palette. You have to go for a single letter or the whole of the first word, and since these can vary in length isn't possible to set up a character style for dropped caps. (To pick out the first word in a paragraph, try a heavier or larger font, define it as a character style and apply manually.)




**15** If you standardise on a single-character drop cap, you can choose whatever formatting you like and define this as a drop cap character style for the document. Here we've increased the distance between the 'T' and the next character by increasing its tracking. We've also increased the point size, and applied the same blue swatch used elsewhere to develop a consistent colour scheme.

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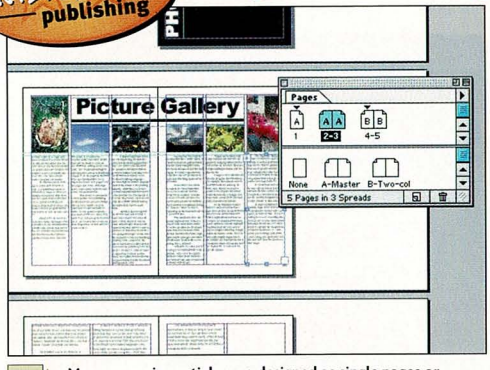
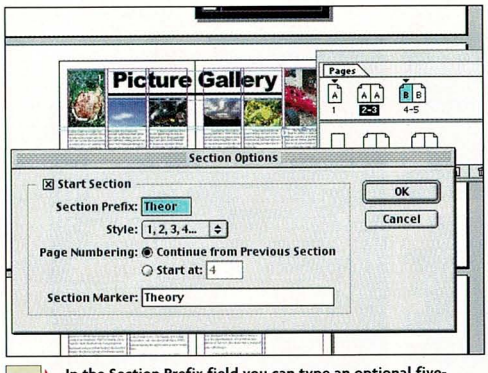
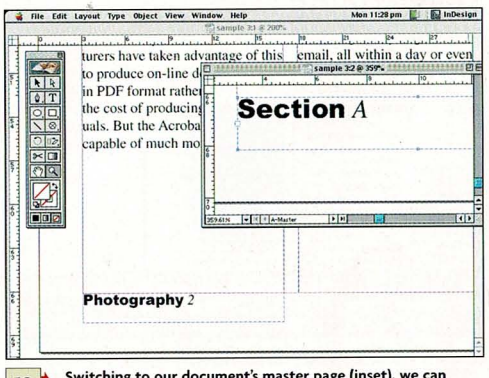
## Page numbering & sections




**16** Many magazine articles are designed as single pages or spreads, but other publications are put together as a single InDesign file: brochures, books etc. But within the publication, there may be different sections. Set this up by opening the Pages palette, clicking the page where you want to start and choose Section Options from the pop-up menu – the Start Section box is checked.




**17** In the Section Prefix field you can type an optional five-character description – this appears at the bottom of the document window in front of the page number. Choose Arabic or Roman numbering systems and the Section Marker field is where you type a label for this section for use in the document itself. This is optional, but it comes in handy for the next step.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Section A
Photography 2

**18** Switching to our document's master page (inset), we can draw a text frame at the corners of theLH and RH masters, click the Type tool, click inside a frame and then control-click to display a shortcut menu. We choose Insert Special Character from the menu, then Section Marker from the submenu. Next, after typing a space, we choose Auto Page Numbering from the same submenu.

## Importing graphics

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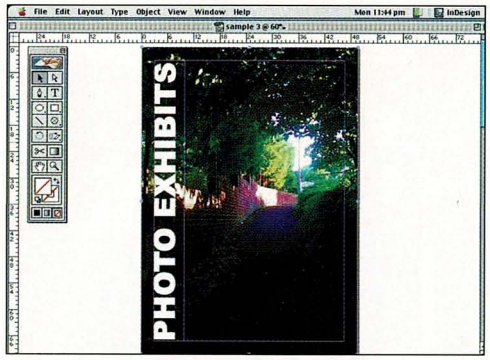
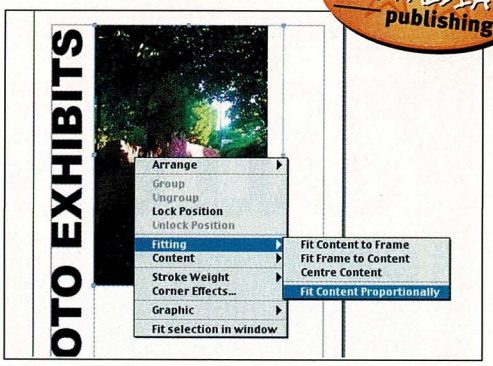
**19** Although InDesign stores all text and graphics in frames, it doesn't insist you create the frames first. So one way of adding graphics is to hit command-D (or choose Place from the File menu) and locate your graphics file, then click in your document where you want the document placed. (You can also select an existing graphic, hit command-D and replace it with another.)




**20** Once the graphic's in place, there are a number of ways of resizing it. Dragging on the frame handles with the Selection tool crops the image, while command-dragging the handles changes the frame size while forcing the graphic to fit the new dimensions. If you want to enlarge or reduce the graphic while maintaining the correct aspect ratio, shift-command-drag on any of the handles.




**21** Alternatively, start with a fixed layout and holes for your graphics. In this case, draw an empty frame the right size and, with the new frame selected, hit command-D to place the graphic in this frame. It will be imported at its default size rather than the same size as the frame, but to deal with this – control-click on the frame, choose Fitting and an option from the submenu.

## Wrapping text

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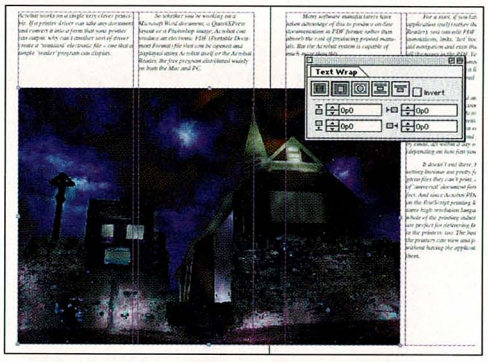
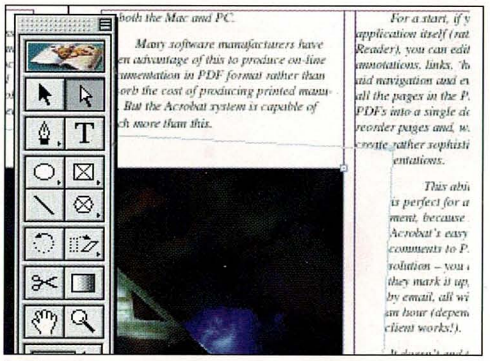
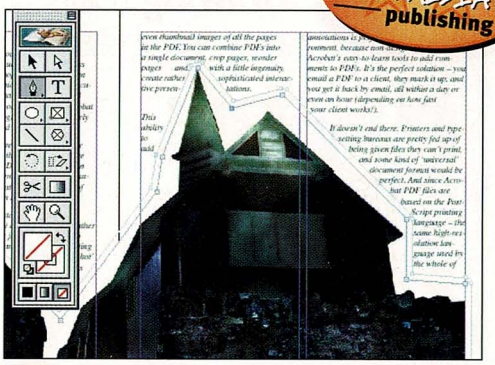



**22** When you place a graphic on a page that contains text, you'll find it lies over and obscures the text. One solution is to resize the text frames, but you'll have to redo it if you move or resize the graphic later on. It's better to apply a text wrap to the graphic – display the Text Wrap palette (Object menu), select the graphic, then clicking one of the wrap buttons – we've gone for a rectangular wrap.



**23** Change the text offset by typing values in the field in the Text Wrap palette or change the shape of the wrap boundary by clicking the Direct-Selection tool then dragging on the corner handles. This ability to edit an object's wrap independently of its shape gives you much more design flexibility, particularly when it comes to dealing with irregularly-shaped graphics.



**24** You can also choose an irregular wrap for your frame, then edit the frame using InDesign's drawing tools. This is the same image, but this time the sky has been removed using an image-editor. We can't make the blank sky transparent, but we can add nodes to the graphic's frame, then move them around to manually set the text wrap.

## Text to curves

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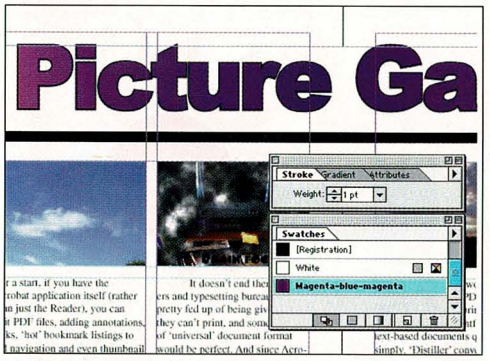
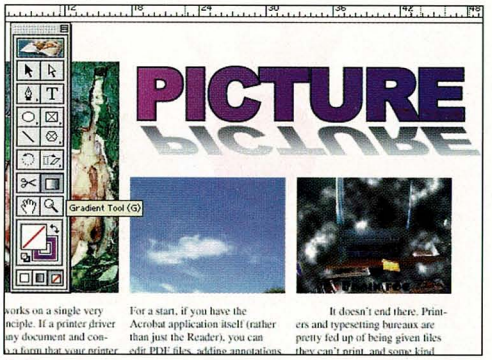
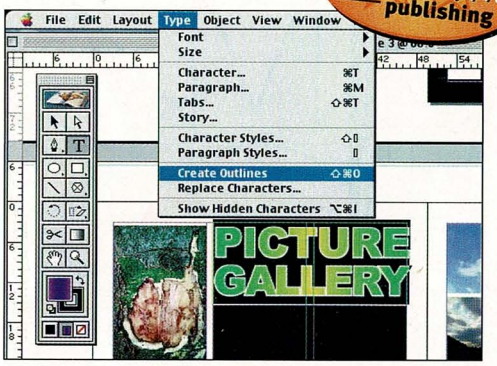



**25** One of InDesign's clever tricks is its ability to convert text into outlines which you can edit with the program's built-in drawing tools. Traditionally, this technique is used to apply all manner of special effects to type. Unfortunately, you can no longer edit the text – so make sure you've exhausted InDesign's other type tricks first. Here we've applied a linear gradient fill and a 2pt black outline to this heading.




**26** You should try out InDesign's transformation tools, too. We created this angled shadow by duplicating the heading frame, then flipping it vertically – dragging the bottom edge handle up, over and past the top edge handle. We used the Shear tool to slant it to the right and applied a black-white gradient, using the Gradient tool to set the gradient's angle. By grouping the duplicated frame with the original, we can move them around together.




**27** We can do a lot more with our text if we convert it to outlines, or paths, and the thing to remember here is to select the text with the Type tool first, instead of just selecting the frame. Choose Create Outlines from the Type menu (or control-click on the frame and choose it from the shortcut menu). Try clicking on the text using the Direct-Selection tool and you'll see that it's now made up of shapes and nodes, not text characters.

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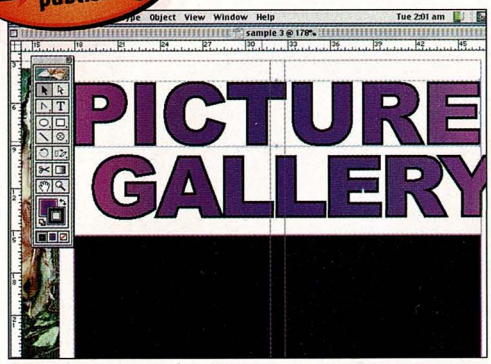
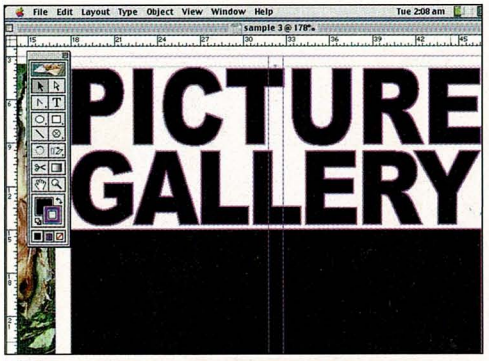
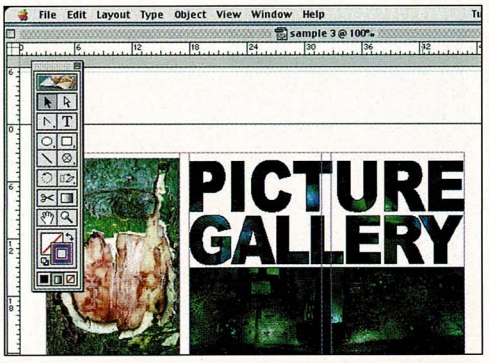



**28** When you convert more than one line of text, InDesign creates two separate shapes, one for each line. They're both embedded within a single bounding frame, and to carry out the next stage of our plan we have to cut them and paste them outside this frame, deleting it when we've finished. Note that you can drag on the corner and edge handles to make the text outlines any size you like – handy if you didn't get the font size spot on in the first place.




**29** The plan is to combine both words and the solid black rectangle underneath, then fill them with a bitmap image. First, we shift-click on each to select all three, then we open the Object menu, choose Compound Paths and then Make from the submenu. This gives all three objects the same fill properties. (Compound paths must share the same fill and stroke attributes, otherwise it wouldn't be possible to edit them as a single item.)




**30** Now that we have a single compound item, we can click on it to select it and hit command-D to place our bitmap image. Once it's in place, we can use the control-click shortcut menu and the Fit Content to Frame option to fill our shapes with the photo. We've also picked up a pink outline colour from somewhere, so we can replace that with black by bringing the Stroke box to the front at the bottom of the Tools palette and clicking the black button to the left.

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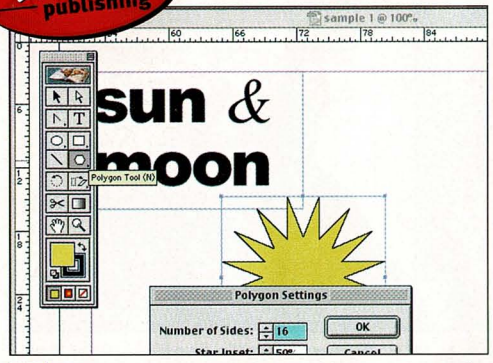
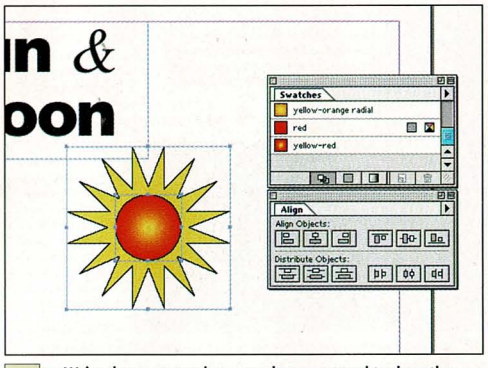
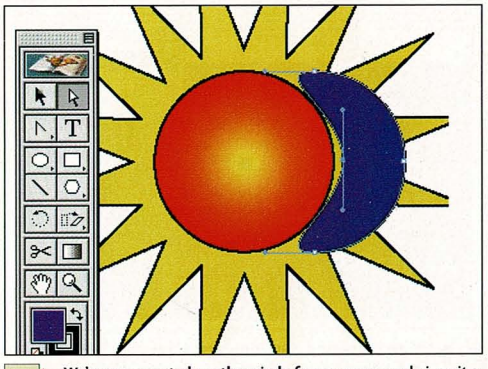
## Drawing tools



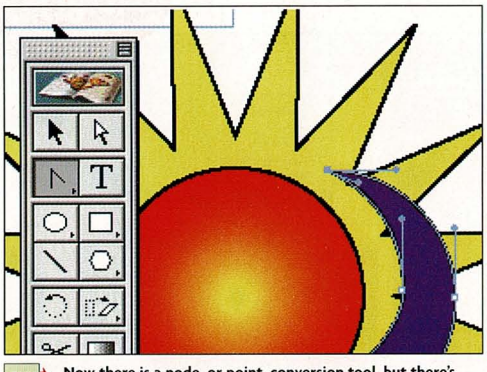

**31** InDesign includes some sophisticated drawing tools. As well as converting text to editable outlines, you can also create rectangles, circles, ellipses and even stars. Stars are created by choosing the number of sides for your polygon (double-click on the Polygon tool to edit the options) and a percentage inset: 0% produces a normal polygon, while increasing percentages produces longer rays . Hold down the shift key as you drag out the star.



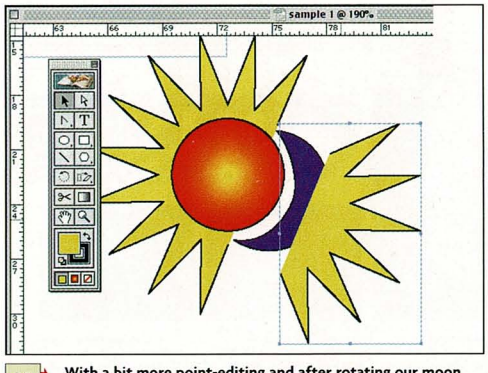

**32** We've drawn our sun's rays, and now we need to draw the sun. For this we create a simple circle and apply a radial gradient fill. We've already defined CMYK red and yellow swatches, and we can use these as the start and end colours for our gradient. How do we line up the sun with the centre of its rays? First, select both, then display the Align palette via the Window menu. All we have to do is click on the horizontal and vertical centering buttons.



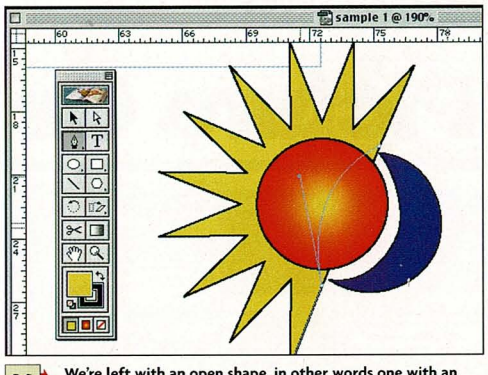
**33** We've now created another circle for our moon and given it a blue fill. What we want to do is create a crescent rather than a full moon, so choose the Direct Selection tool and click on the shape. This lets us edit the shape's nodes directly, and the first job is to drag the node on the left over to the right so that it clears the sun. The next thing to fix is the rounded cusps at the end of the crescents – these need to be pointed corners not curves.



**34** Now there is a node, or point, conversion tool, but there's more to it than meets the eye. If you click this tool and then click on a node, it changes from being a curved node to a corner node. But this does mean you lose the bezier control handles around it. Instead, with our node selected, we click the node conversion tool and drag on one of the node's control handles. This lets us create a non-symmetrical node which still has control handles.



**35** With a bit more point-editing and after rotating our moon slightly, it's now the right size, the right shape and in the correct position. To remove the sun's rays where they meet the moon, click on the rays with the Direct Selection tool, then use the Scissors tool to cut the shape at the appropriate points. This splits the rays into two shapes, one of which is the bit we just cut out, and we don't need it so we can hit the Delete key.



**36** We're left with an open shape, in other words one with an incomplete outline. We can join the two ends by first selecting the shape with the Direct Selection tool, then switching to the Pen tool and clicking first on one end point and then on the other. If you click-drag on the second end point, you create a control handle which can be used to create a curved segment rather than a straight line join.

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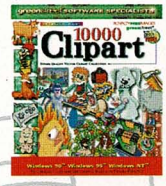

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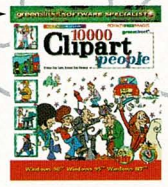

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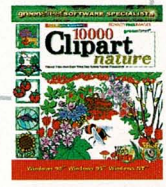
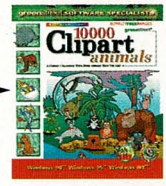


10,000 Nature



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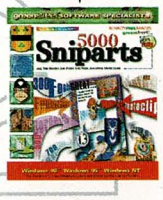
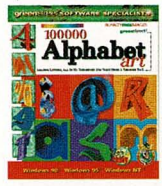
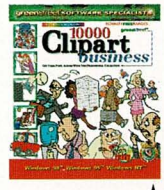


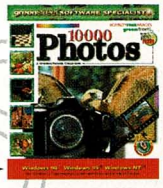
5,000 Sniparts



10,000 Alphabet art



10,000 Business



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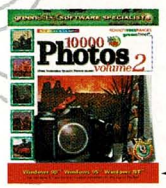

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## Web authoring with Macromedia

# Dreamweaver – Part 3

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In the final part of our series, here's how to extend **Dreamweaver** to meet all your web authoring needs...

ABOUT THE AUTHOR

**Darren Irvine is a web technologist for a major ISP – check out his javascripting at www.dircon.net.**

Although we've only been able to scratch the surface of some of the more complex of *Dreamweaver*'s features, so far this three part tutorial has covered everything from the basics, through DHTML to site management.

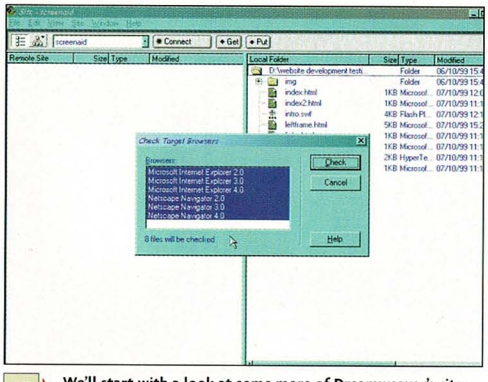
Creating a new site from scratch, adding new pages and links, image files, forms and tables: all are very simple using *Dreamweaver*. Page elements such as image rollovers are often used but easy to get wrong – we saw how *Dreamweaver* makes these easy to implement.

We've taken a look at how the Library makes multiple-page sites easy to maintain, and we've seen that one of *Dreamweaver*'s big strengths is it's support of cross-browser compatible Javascript and Dynamic HTML. In most cases you can produce efficient code without ever having to view a line of Javascript unless you really want to.

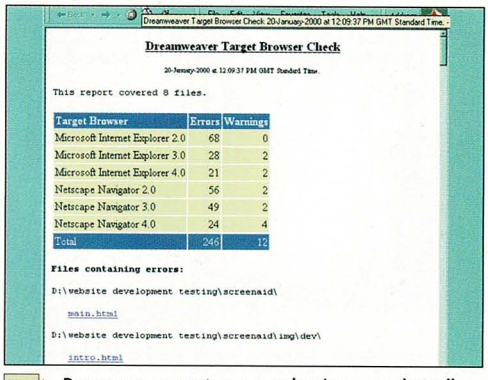
For the last part of this tutorial, we're going to see more of *Dreamweaver*'s site-management techniques, look at support for adding elements such as Server Side Includes and Flash movies, and see the possibilities of customising *Dreamweaver*'s various functions.

**Dreamweaver isn't perfect by any means but if you want to produce stylish, dynamic websites, it's probably the best tool for the job on the market at the moment.**

## Start here – site managment, SSI, custom tags




**01** **We'll start with a look at some more of Dreamweaver's site management and administration tools. We've seen how easy it is to add complex DHTML and layers using Dreamweaver, but occasionally it's necessary to produce pages that will display correctly in older web browsers. Select Check Target Browsers from the File menu, and choose which browsers to check against.**



Dreamweaver Target Browser Check

This report covered 8 files.

| Target Browser | Errors | Warnings |
|---|---|---|
| Microsoft Internet Explorer 2.0 | 68 | 0 |
| Microsoft Internet Explorer 3.0 | 28 | 2 |
| Microsoft Internet Explorer 4.0 | 21 | 2 |
| Netscape Navigator 2.0 | 56 | 2 |
| Netscape Navigator 3.0 | 49 | 2 |
| Netscape Navigator 4.0 | 24 | 4 |
| Total | 246 | 12 |

Files containing errors:

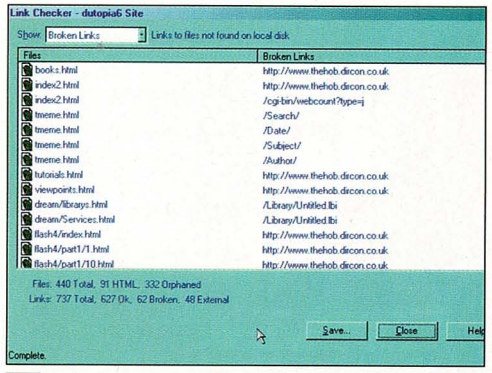
D:\website development testing\screenaid\

main.html

D:\website development testing\screenaid\img\dev\

intro.html

**02** **Dreamweaver generates a comprehensive report about all the pages in your site (or just the ones you selected) detailing exactly where and why individual pages are incompatible with each of the browsers that you elected to test against. Unless you've used very basic code indeed, you'll find your pages generating scores of errors when tested against old series two browsers – these days sticking to validation against series three and up is realistic.**




**03** **If you're coding a complex site on an ongoing basis, and particularly if you have a lot of off-site links, then you're going to get the odd broken link now and again. Rather than waiting until the web log analysis stage, select File -> Check Links. You can choose a single page, or the entire site – Dreamweaver will launch a window with a list of all the bad links on your site.**

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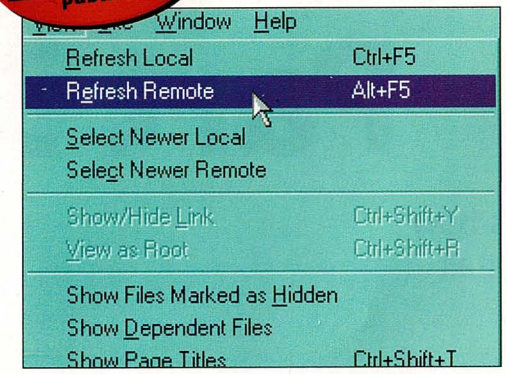
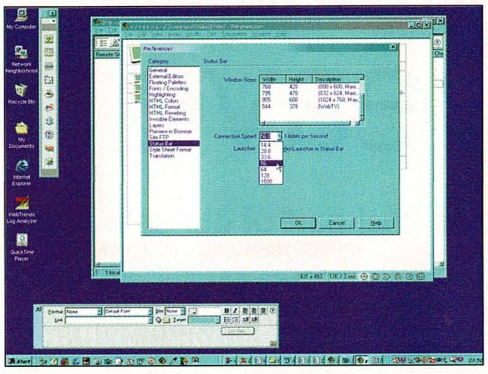
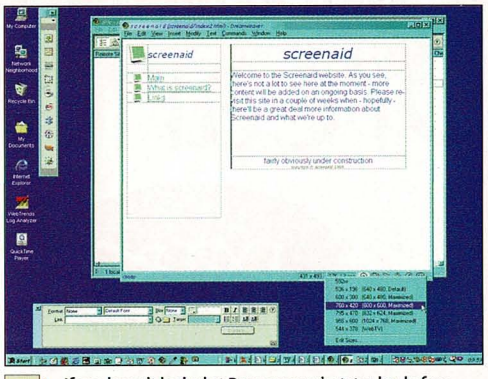


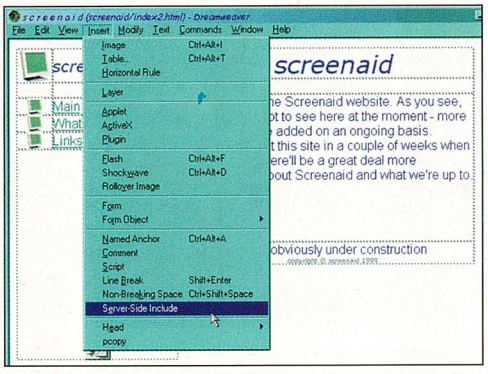

**04** Occasionally you might suspect that the local copy of your site has become out of step with the online version – you might have had to restore from a backup, for example. Keeping things in sync is easy with Dreamweaver. From the View menu in the Site Files window, choose Select Newer Local or Select Newer Remote to see all the files which are newer either locally or remotely than their opposite numbers.



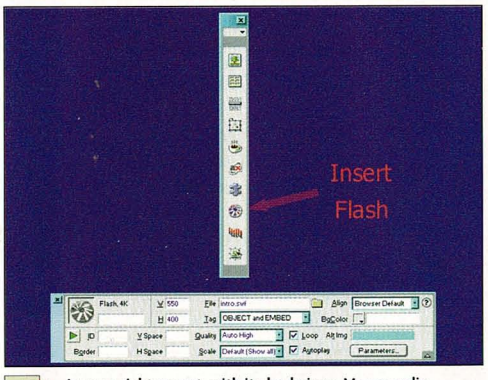
**05** As well as testing for compatibility with different browsers, Dreamweaver can directly give you some indication of what your web pages will look like when viewed by users using a range of screen size settings. Select Edit -> Preferences and click on the Status Bar tab. You can define a number of screen resolutions here, as well as setting the connection speed to use for the 'estimated download time' display.



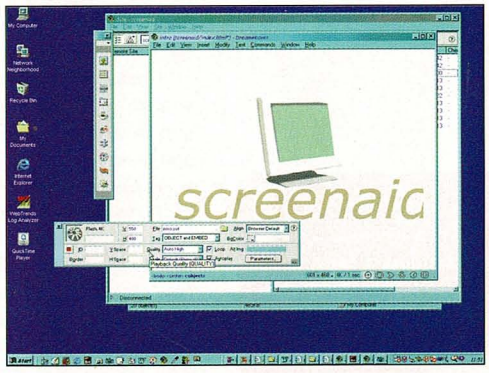

**06** If you haven't looked at Dreamweaver's status bar before, now is the time to do it. You can see an estimate of how long the currently displayed page will take to download at the speed you set in the previous stage. You can also select one of the predefined screen resolutions and Dreamweaver will adjust the size of the editing window to simulate a browser running in full-screen mode at that resolution.



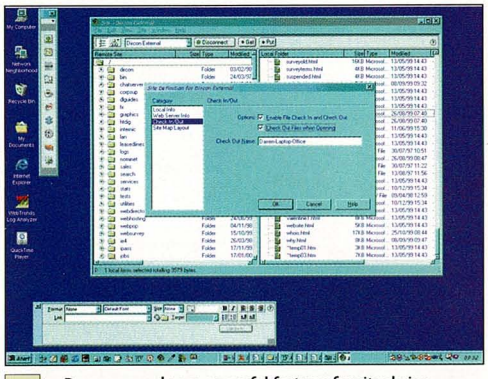

**07** If you're working with a site that has content affected or generated by Server-Side Includes (SSIs) then adding them to Dreamweaver pages is as simple as adding a comment tag – just choose Server-Side Include from the Insert menu, and use the choose the file. The include will appear as a comment on the editing window, but Dreamweaver will execute the SSI when you preview the page in a browser.



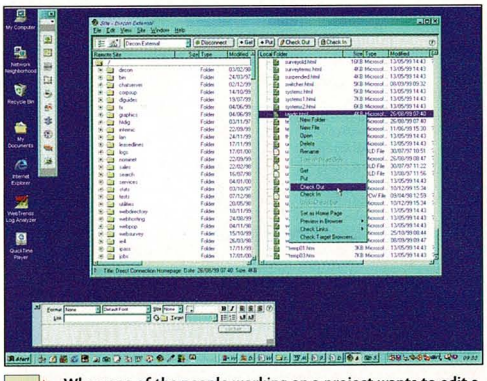

**08** As you might expect, with it also being a Macromedia product, adding Flash movies to your Dreamweaver movies is one of the options on the 'commonly used' Objects palette. Just click on the Flash object, to insert your Movie wherever you want it on the currently open page. Use the Properties window to changes parameters like width, height, and alignment.



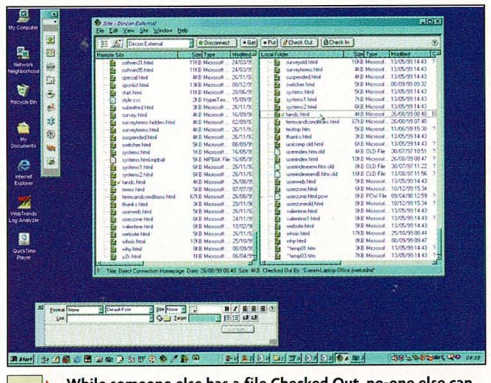

**09** Initially, the inserted Flash movie looks like a great big broken link, but you can actually preview it running by clicking on the Play button on the Properties window, without having to preview the whole page. I'd been using Dreamweaver and Flash for about six weeks before I noticed this feature, which just goes to show you should always pay close attention to all the buttons on the Properties window!



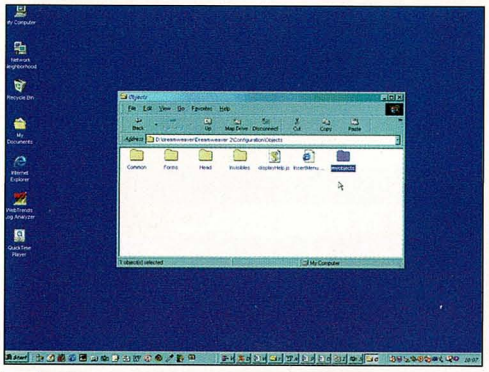
**10** Dreamweaver has some useful features for sites being worked on by more than one person, mainly the ability to check out files for editing and to check them back in for use by others. Select Define Sites from the main pull-down menu on the Site Files window. Check Enable File Check In and Check Out from the appropriate page – on each copy of Dreamweaver being used, enter a unique name identifying the user.



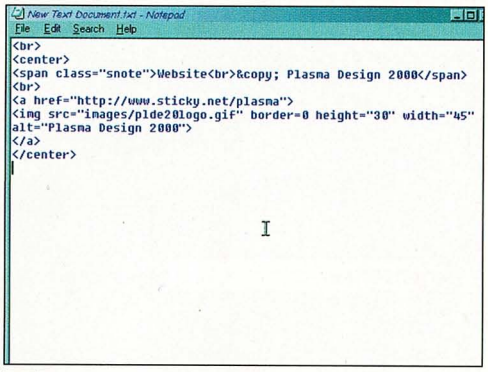
**11** When one of the people working on a project wants to edit a file, they right click on the local copy of the page concerned and select Check Out from the pop-up menu. You can also set files to be automatically checked out when they're opened by clicking on the Check Out files when Opening checkbox in the Define Sites window. Files can be checked back in in a similar manner when a particular user has finished with them.



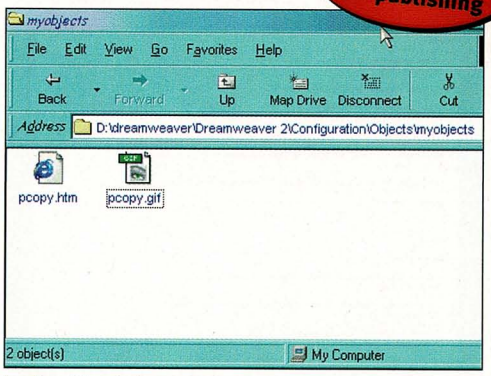
**12** While someone else has a file Checked Out, no-one else can edit the page or upload it using Dreamweaver. Currently checked out files have a check mark against them in both the local and remote file lists. Note that this file checking system will only work if everyone involved in the project is using Dreamweaver and has file check in/out turned on.



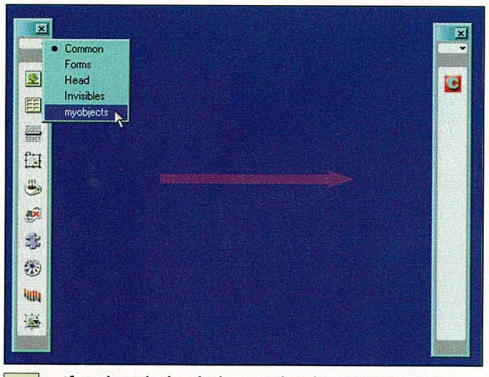
**13** If Dreamweaver doesn't have enough features as standard, you can extend it to create your own objects, behaviours, property inspectors and commands. Most of this requires a very good understanding of Javascript and the Document Object Model, but adding custom objects is straightforward enough. Locate the Objects folder (within Configuration) wherever you installed Dreamweaver. Here we'll create a new folder, equating to a new objects palette.



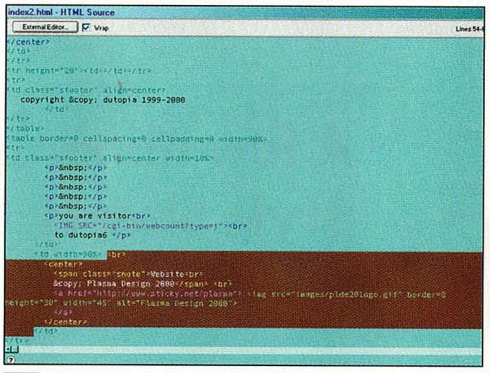

**14** Open up your new folder, and create a new file with a '.HTM' extension in it. Open the new file, and put some simple HTML code in it (no need at this stage for ‹HEAD› or ‹BODY› tags). In this example, I've defined some code to add a copyright message, and an associated 'back to homepage' graphic image. Note, at this stage, you might want to close down Dreamweaver and do this in a simple text editor.



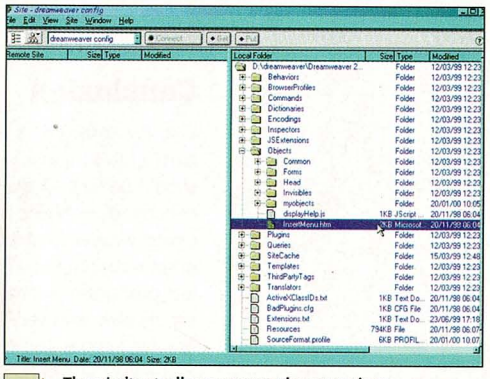

**15** Although it's not strictly necessary, it's a good idea to create a representational GIF image to associate with our new object – it will still work without one, but will show up as a 'broken link' style icon in the Objects window. The icon can be anything you like, but should be 18 by 18 pixels in size (Dreamweaver will automatically downsize larger images). In this case I've used a little letter 'c'.



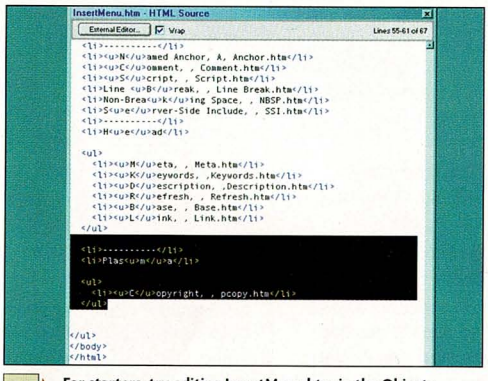

**16** If you haven't already done so, shut down Dreamweaver, and re-start it. Make sure the Objects window is visible (Window -› Objects if it isn't). Clicking on the palette selector (the little arrow) will bring up a list of palettes, including our new 'Myobjects' palette. Select this, and you'll see your newly created icon representing your new object. If not, check that the object's HTML file and GIF have exactly the same name (apart from the extension, of course!)



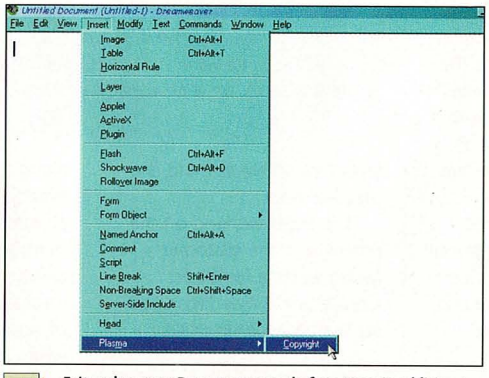

**17** Now you can use your new object just like any other – place the cursor where you want to add the tags in the current editing window, and click on the object's icon. Dreamweaver will insert the code contained in the object's source file into your current page. So far, very similar to using the Library, but objects can be better, because objects have properties.



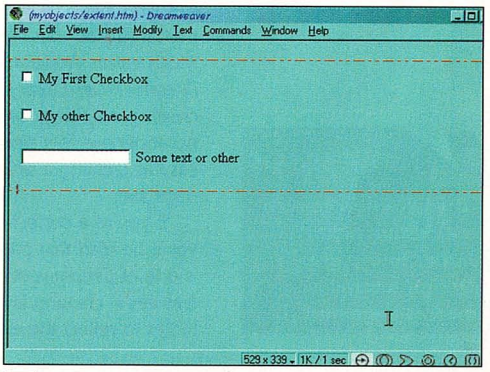

**18** There isn't actually any reason why you can't use Dreamweaver itself as your web editor when you want to customise and extend Dreamweaver! Just bear in mind that you don't have a remote copy of the config files, so any changes you make will be permanent (unless of course, you have the good sense to regularly take backup copies of your Dreamweaver installation). Define the top level of the site to be the Configuration folder.



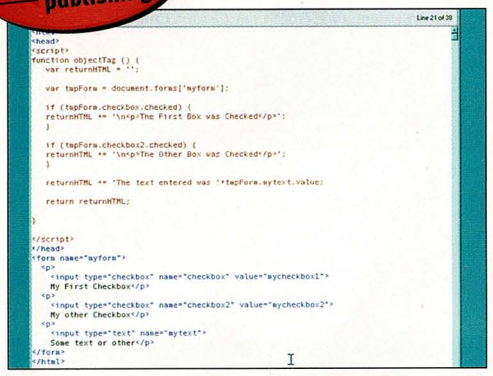

**19** For starters, try editing InsertMenu.htm in the Objects folder. This file, funnily enough, controls the layout and contents of the Insert menu option. You'll see it's defined as plain vanilla HTML – all the easier to be customising! The format is fairly self-explanatory, but try copying some existing code to get started. The highlighted code here is what I've added to get our new object to appear on the Insert menu.



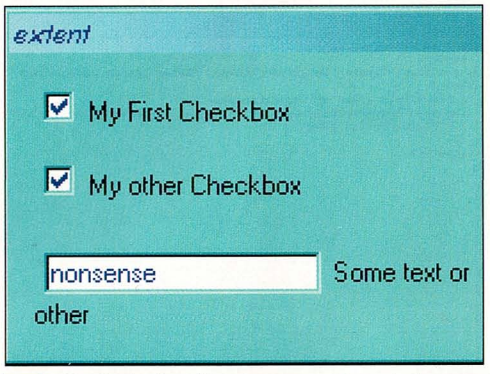

**20** Exit and re-start Dreamweaver as before. Now, in addition to our new object showing up on the Objects palette, we've created a customised entry on the Insert menu. Note – if you liked you could remove items you never use from this menu, but it's probably actually not a good idea. You may notice some problems if you choose a keyboard shortcut key that's already in use, so edit InsertMenu.htm with care.


(myobjects/extent.htm) - Dreamweaver
File Edit View Insert Modify Text Commands Window Help
My First Checkbox
My other Checkbox
Some text or other
529 x 339 - 1K / 1 sec

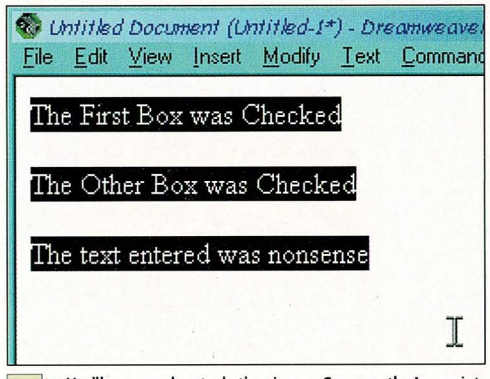
**21** If you're confident coding Javascript, we can do something interesting with objects, taking them beyond what's possible using the Dreamweaver Library. Create another new .htm file in your 'Myobjects' folder, and an associated 18 x 18 icon GIF file if you like. Use Dreamweaver itself this time (we'll want fully formed HTML code, with ‹body› and ‹html› tags, so you may as well). Create a simple form with a few interactive elements.




22 Change to source editing mode for this new object and add the code shown here to your source. If you know Javascript well, you'll work out what's going on in the code itself fairly easily – if not, then now is the time to learn! The important bits as far as our object is concerned, are 'objectTag()' and the variable 'returnHTML' which are reserved in the Dreamweaver Document Object Model (DOM).




23 Now for the clever bit, and you can see what we've been up to for the last couple of steps. Re-start Dreamweaver, and open up a new page. Select the 'Myobjects' palette and click on our new Object. Hey look – a dialogue box looking very much like the form in our object pops up prompting for user intervention. Try clicking various combinations of the check boxes and adding text.


Untitled Document (Untitled-1*) - Dreamweave
File Edit View Insert Modify Text Comman
The First Box was Checked
The Other Box was Checked
The text entered was nonsense

24 You'll soon work out what's going on. Compare the Javascript source code with what gets inserted on your page depending on check boxes and text box – we've actually created a user-definable tag. Of course, this is a pretty banal example, but you can see what a bit of clever coding might bring. You can define anything from complex table creating objects to custom tags relating to e-commerce shopping baskets.

## Conclusion

If you've followed all three parts of this tutorial, you should be well on the way to becoming proficient at using *Dreamweaver* to produce great websites. Even if you're just producing extremely simple sites with very few graphic images and not much in the way of complex page structure, the program still makes things so much easier than using a text editor.

And if you're designing complex pages, with loads of Javascript and embedded elements like SSIs and Flash, then it makes your life so much easier. Additionally, the *Dreamweaver* Library makes creating very large sites with a homogenous feel almost as easy as creating a simple five page site.

If you're a perfectionist, you'll be glad that page layout is one of *Dreamweaver*'s best features – creating layers and tables to reflect the exact layout you have in mind is a piece of cake.

I've been working on the redesign of the customer facing website for Direct Connection (www.dircon.net) for the past month or so, along with the company's graphic designer. We've found *Dreamweaver*'s site management tools and file check in/check out system invaluable in avoiding the sort of rows that usually develop when more than one person is working on a single project. By the time you're reading this, the site should be live.

Hopefully this series of tutorials will have convinced you that *Dreamweaver* is the answer to your web authoring requirements. The latest version – *Dreamweaver 3* – has been recently released, and like version two, is a steady evolution and improvement of the one before it. For the serious web author, it's a 'must purchase'.

And if you're also in the market for a package to produce the graphics for your website, Macromedia's *Dreamweaver 3* and *Fireworks 3* bundle is even better value. cp

## A few minor quibbles about Style Sheets

Although I'm very impressed with *Dreamweaver* – after all, it does almost everything I need from a web page editor – there are still one or two minor things that occasionally get on my nerves.

The main problem is its implementation of Cascading Style Sheets. Sure, *Dreamweaver* has comprehensive built-in support for CSS, and actually defining new styles and applying them to your HTML is very easy, and works well.

The problems arise if, like me, you like to define a site-wide style sheet before starting work on a new site, and then include it in each page using a <link> tag. Occasionally in this case, *Dreamweaver* displays code incorrectly, particularly in unordered lists – you only find out when you preview the page in your browser.

It's not the end of the world, but it can be a bit irritating to code up a number of pages and then find that all your list elements are displaying in a different colour to the rest of the text on your pages.

Still, as I think you'll agree, if this sort of thing is all one can find wrong with a piece of software, then it must be pretty damn good!

**Next issue**

**If you're new to web page design, next month's four-page InDesign tutorial is aimed at beginners.**

"Creating **layers and tables** to reflect the exact layout you have in mind is a piece of cake."

## Create great looking

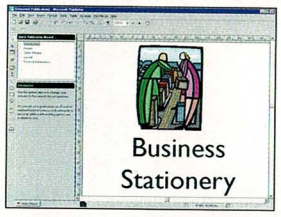
# Business Stationery

computer INTERMEDIATE publishing

Even if your company is barely of fledgling status, you can at least look good on paper. Professional-looking stationery can be a real key to success – all you need is **Microsoft Publisher.**

ABOUT THE AUTHOR

**Matthew Richards is the editor of *PC Guide* magazine at Future Publishing and has very green fingers.**




**Laser printers result in crisper printing, and it'll be (slightly) waterproof too.**

Judge a man by his shoes, as the old saying goes. These days, however, people make many more evaluations of a company's quality based on its stationery. An imaginative and well-presented set of business cards, letterheads and associated paraphernalia can make you look altogether like somebody people want to do business with.

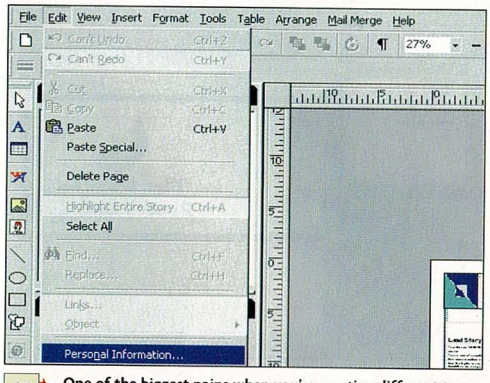
Thanks to the simplicity and elegance of modern DTP packages, you can create your own stationery without the expense of professional design companies.

We'll be showing you how to create a company logo, business cards, letter-heads, quotations, time-billing slips and invoices, with the aid of the mighty MS *Publisher*.

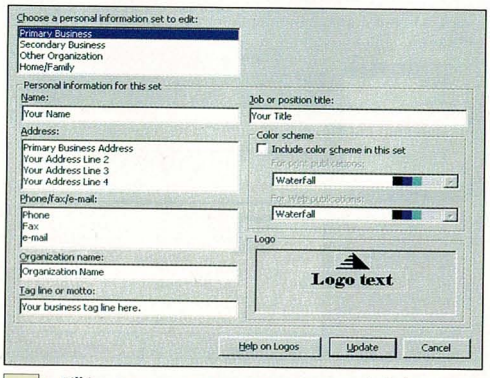
One consideration to bear in mind is that business letters look much better if they're printed on laser printers. The text will look crisper and your print-outs will stand the odd shower of rain without all the ink running off the page. If you want to add a splash of colour, one answer is to generate colour letter-heads and print these on an ink-jet printer, then use a laser printer to add the text later. It'll also save time if you make a stock of letter-headed stationery at one time.

**Another printing option is to print a single colour page, or sheet of business cards, and then have a bulk photocopying job done at a photocopy centre.**

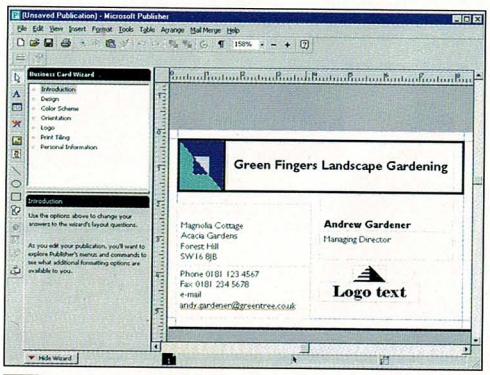
## Start here: stationery in 24 steps...




**01** **One of the biggest pains when you're creating different types of stationery is typing in the same name, address, phone, fax and other information in over and over again. Fortunately, Microsoft Publisher has a handy utility for entering personal information in one place and then inserting it automatically in subsequent documents. Use the Personal Information option in the Edit pull-down menu to access this feature.**

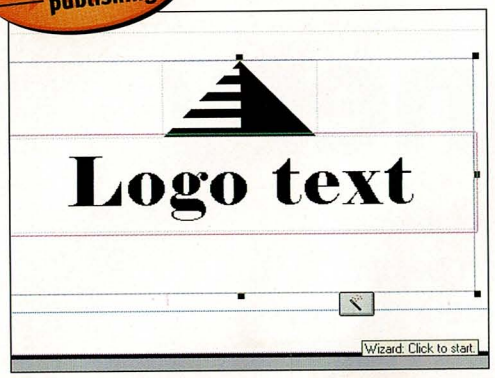



**02** **Fill in your company name, contact name and all the other details of your business. Note that Publisher has the capability to store four different sets of personal information: primary business, secondary business, other organization and home/family. This enables you to keep different sets of records and just choose the one you want, rather than having to update the program for various different uses.**

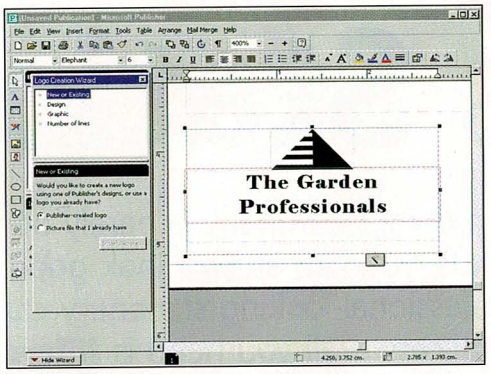



**03** **To check that all the personal information you've entered is present and correct, the easiest way is to create a new document that has all this data at the ready. We've chosen one of the Business Cards from the collection of templates. Simply click the File, New pull-down menu option and pick one from the Business Card section of the Wizards (at the left hand side of the screen).**

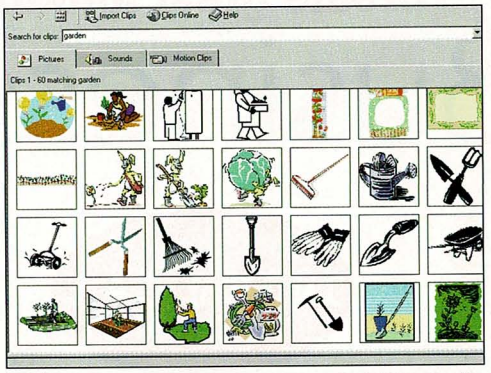
computer INTERMEDIATE publishing



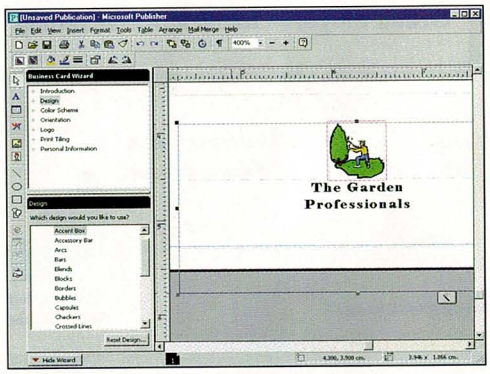

**04** Everything is as it should be but the logo looks a bit naff and out of keeping with the theme of any business, except maybe one concerned with pyramid refurbishment. While you still have the dummy business card open on-screen, click the logo and notice how you get a Wizard button displayed directly beneath it. Click this button to make all the changes you want.



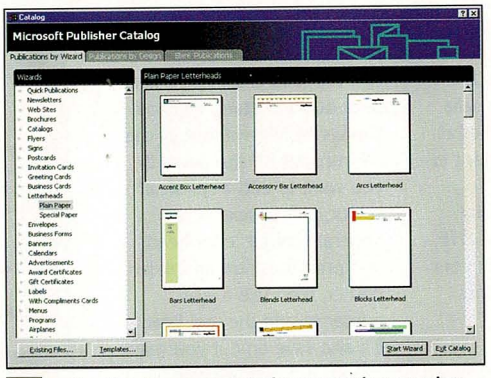

**05** With the Logo Wizard open, the first thing we're going to change is the text of the logo. You don't have to have any text at all, but it helps to make a point and it's something else for punters to remember you by. We're going for 'The Garden Professionals' and we're going to have it on two lines because it looks best that way. Note how Publisher automatically changes the size of the font to make it fit.



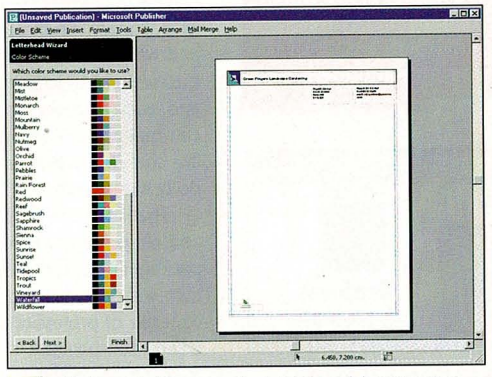
**06** The last stage of the logo design is to get rid of the pyramid and replace it with a more fitting graphic. For this step it's actually easier to close the Wizard and just double-click the picture element of the logo. You can import any clipart graphics, digital photos or scans you have, or insert your Publisher CD in the drive and choose a clipart image that fits the bill, as we've done here.



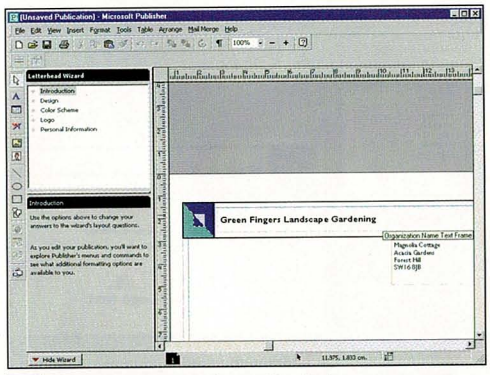

**07** The only trouble now is that the new picture is too small compared to the logo text. You need to adjust the size of each element. First, select the text and reduce the point size using the font section of the toolbar at the top of the screen. Next, select one of the corner handles of your logo and drag the whole thing to a make it larger. Using a corner handle ensures the aspect ratio is maintained.



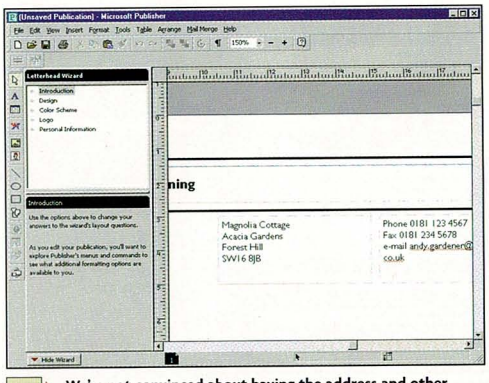

**08** Now that all your personal information and company logo are sorted, it's time to move on and create some real stationery. We'll start with a letterhead. Click the File, New pull-down menu and choose a Letterhead (from the list of Wizards on the left) that most closely matches what you're aiming for. Don't worry if it doesn't match your requirements completely, you can change things around later.



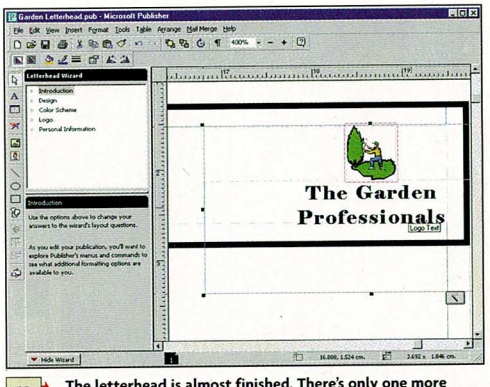
**09** Having picked the approximate letterhead design we want (we went for a template called 'Accent Box') the next job is to choose a colour scheme. You can get to a wide selection of schemes by clicking the Next button at the bottom of the Letterhead Wizard, which loads automatically once you've selected your template. Try them all, though we stuck with the default 'Waterfall' which seemed ideal for the garden theme.




**10** After a couple more choices, like whether you want your logo inserted or not, you arrive at the final step of the Letterhead Wizard. This gives you the option of choosing one of your Personal Information sets which we set up in step 1 and 2 of this tutorial. Presumably, you'll be using the Primary Business set – click it and be amazed how Publisher automatically does all the hard work for you, and saves you a heap of typing.




**11** We're not convinced about having the address and other details where Publisher wants them at the top of the page, and on quite so many lines. We're going to drag these two text boxes to the bottom of the screen and reconfigure them with one address line and one line for phone, fax and email. Make the text boxes page width, centre the text in each, and replace the returns with commas.




**12** The letterhead is almost finished. There's only one more thing to change. Now that we've moved the address lines to the bottom of the page, they're conflicting with the logo (that's where the logo started off in life). All that remains is to drag the logo up to the top right of the page where there's a neat little space for it to be inserted in the main header bar. Job done.

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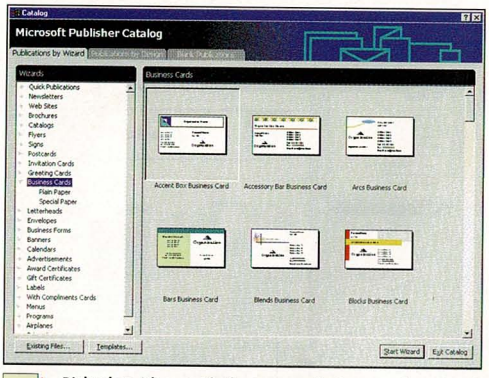
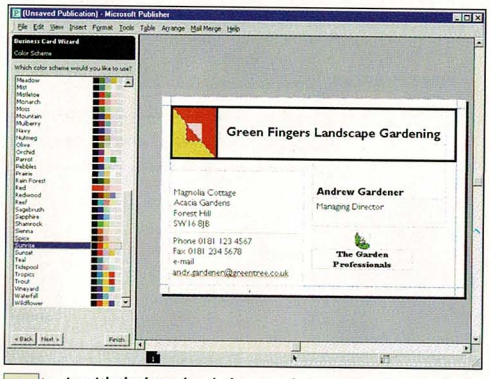
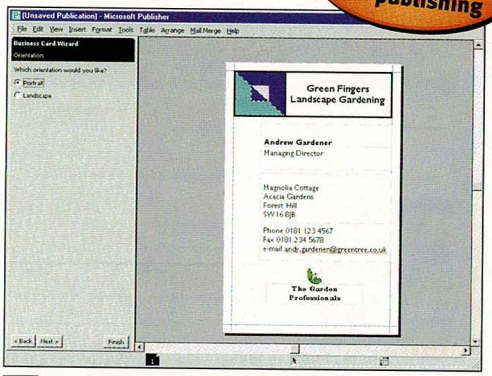


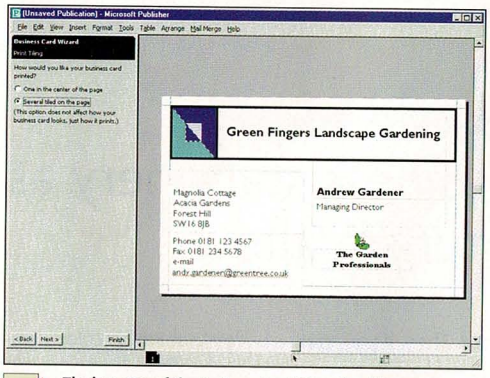

**13** Right then, it's on to the business cards. Save your letterhead and click File, New again. This time, select the Business Cards section of the Wizards and you'll be rewarded with a panel of thumbnail representations to choose from. Again, the hard work is already done and you can simply select a business card with a matching design to the letterhead you've already created.



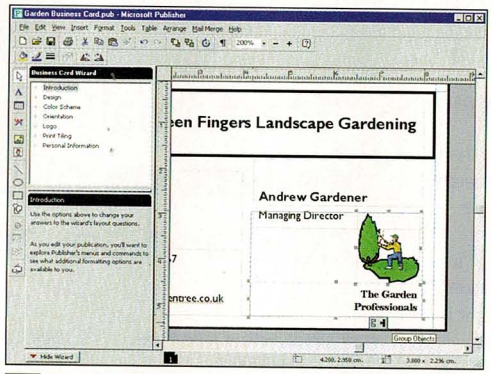

**14** As with the letterhead, the wizard gives you various options for your business cards, starting with a colour scheme. We'd suggest you stick with the same one you used for the letterhead, to ensure as much continuity across your range of business stationery as possible. However, you could always choose different colour schemes to give out to different types of people, with a whole range of cards from sober to flamboyant!



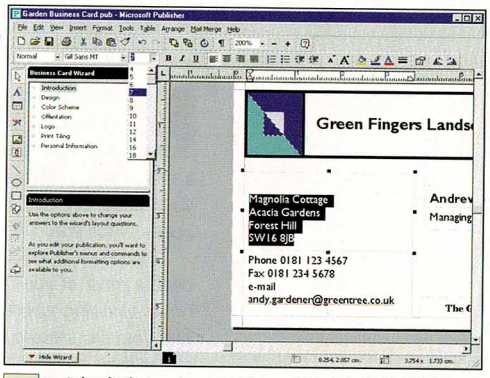

**15** Next you'll need to choose between portrait and landscape orientation for your business cards. There's a lot to be said for both. Landscape is far more popular which means that a portrait layout might help your cards to stand out from the crowd. On the other hand, if people keep business cards in their wallets or organisers, landscape is more manageable. It's your choice, why not do some of each?



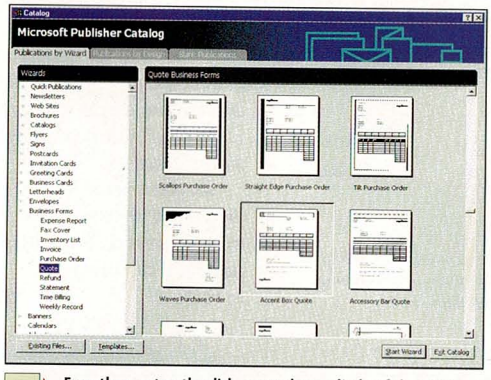

**16** The last step of the Business Card Wizard enables you to choose whether you want to print one card on the centre of each page (ideal if you're using specialist printer stationery) or whether you want to 'tile' the cards on a page. With the latter option, you can print several cards on a single page and cut them out afterwards, therefore saving on paper or, preferably, slightly thicker card.



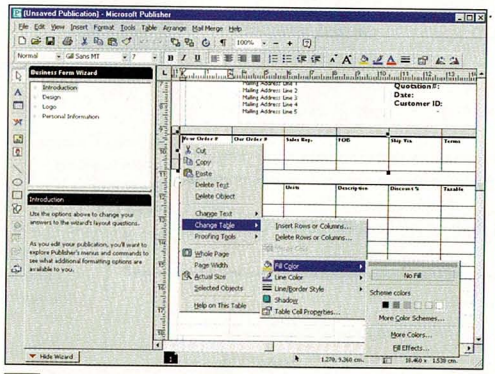

**17** As good as it is, Publisher does have a few foibles, one of which is the lack of control you have over the text and graphic elements of a logo. Looking at a print-out of the card we've decided that the picture is still too small for the text. The best answer is to ditch it entirely and make a new one, importing the clipart and typing in new text, then grouping the two objects together.



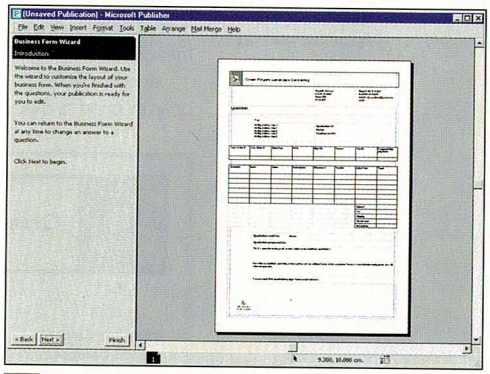

**18** Other little tweaks you might want to do include resizing text boxes on the layout. As we mentioned earlier, if you change the actual text in one of the Information Set boxes, the point size adjusts automatically to give a 'best fit'. However, this also works if you resize one of the text boxes on screen, though you can override the feature manually using the point size box on the text toolbar.




**19** Even the most outlandish quotes have a little of the sting taken out of them if they're smartly presented. The Wizards for Quotes are in the Business Forms section. Again, there's an Accent Box variety in the list so we can keep the same theme running without having to design anything from scratch. However, you might want to make the same changes as on the letterhead to keep things coherent.

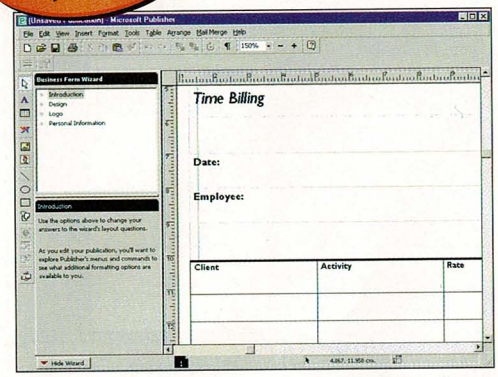



**20** One area that could certainly do with a bit of jazzing up on the default Quote template is the tables. These are dull as ditchwater but by right clicking on a table and choosing the Change Table option, there's a whole list of things you can do to improve the look, including adding line and fill colours, shading and drop shadows. Experiment until you're happy with the results, it's worth it!

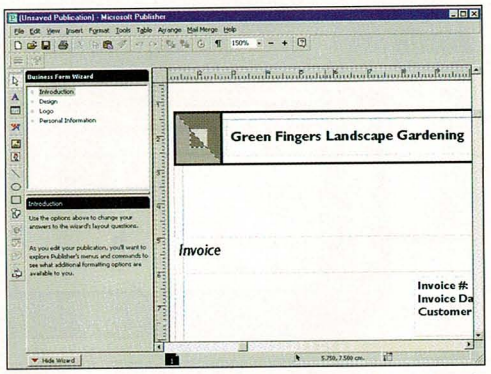

(Unsaved Publication) - Microsoft Publisher
Business Form Wizard
Introduction
Welcome to the Business Form Wizard. Use the wizard to customize the layout of your business form. When you're finished with the questions, your publication is ready for you to edit.
You can return to the Business Form Wizard at any time to change an answer to a question.
Click Next to begin.

**21** Assuming your quote is accepted (and with it looking so good, there's no reason why it shouldn't be), the next thing on the list is a time billing sheet. In other circumstances, this could be a different form of itemised bill but, either way, it helps your customer to see they're not being ripped off (are they?). Templates are in the Business Forms section. Just create a new document.

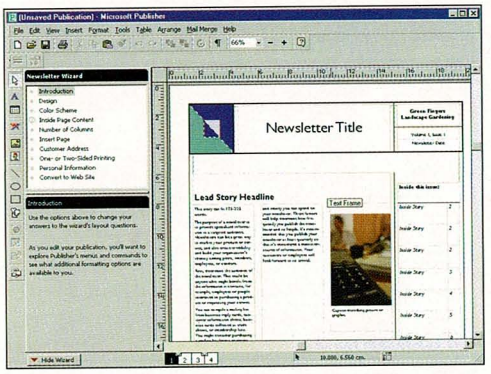
computer INTERMEDIATE publishing




**22** By default, the Publisher time billing sheets are very plain and simple and it's good to keep them this way. You don't want your customers thinking you're taking ages over billing forms which, ultimately, they're paying for in the long run. Avoid use of colours or fancy shading and keep the whole layout looking as matter of fact as possible, even to the point of using sans serif fonts like Gill Sans MT.




**23** Just as important as getting the contract in the first place, if not more so, is getting paid at the end of the job. Invoices should be clear and to the point. The only things we've changed about the default invoice template is that we've made the word Invoice bigger to clearly identify what the document is, and to add a text box for a prompt payment discount scheme.




**24** Once you've got a customer hooked, it's always a good idea to keep in touch. The last piece of office stationery we'd recommend is a periodical newsletter, with which you can keep your clientele up to date with special offers and the like. For full details on creating a punchy newsletter in Publisher, see last month's issue in which we explained how to do exactly that in detail.

Even if your company is more of a one-man band than a multi-national conglomerate, your stationery can do the business for you.

Of course, you'll want to devote most of your working hours to doing whatever it is that your business is into, rather than endlessly fiddling about with paperwork, which is why Microsoft *Publisher* is such a boon.

With its wide collection of easily customisable templates and wizards, you can create just the look you want, from formal professionalism to friendly and trendy.

Another good point to bear in mind is that you can start small, with a little time spent on designing letterheads and business cards and add to your collection of business stationery as time and adventurism allow.

> "Start small and **add to your collection** of business stationery as time and adventurism allow."

With this in mind, it's an idea not to get too carried away in quantity terms, and just print the stock you'll need in the near future. Then, if you want to change the look of your stationery collection, you won't be faced with throwing away loads of outdated design work.

Most modern printers can accept quite thick card, ideal for creating your own home-made business cards.

**Don't be afraid to experiment with other DTP packages – for designing graphics, logos and the like.**

If you're after top quality, colour print-outs for letterheads and business cards, it's worth trying to find a tame colour copying bureau locally. Many of these can take *Publisher* files on disk or via email nowadays, and create stunning colour laser copies direct from your data. It's not a cheap option, but it's worth enquiring, especially if you're going to use a mono laser to add the body text to your business letters later on.

Finally, don't be afraid to branch out and use other programs, like Corel*DRAW* or *Paint Shop Pro* for designing graphics, especially for logos and the like, rather than trying to do absolutely everything within Microsoft *Publisher*.

As you've probably discovered already, a little experimentation with other packages can bring rich rewards in DTP. cp

**NEXT ISSUE**

**Join us next month when we'll be running through the processes involved in designing an effective brochure.**

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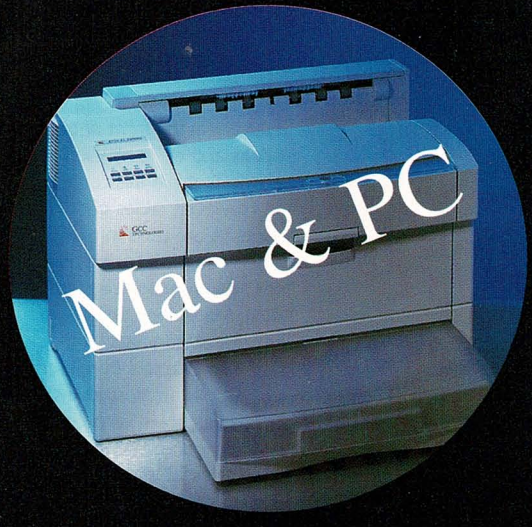


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# technique: table of contents

If your publication is constantly evolving, then the table of contents will need frequent revisions. **Ed Brown** looks at the best way to go about it...

A Table of Contents traditionally appears at the front of many books and we're all used to seeing them in this context.

However, tables of contents are used in many other places where we may not always recognize them as such. Magazines and newsletter story lists: at the start of a chapters in reference books: a list of illustrations, diagrams, tables, or equations – all are good examples.

A table of contents (TOC) provides the overall layout of the publication and helps to define its structure and form. While an index may provide an instant route to a particular word or phrase, the TOC provides the overview that is essential to the understanding how a publication is ordered and the best place to start reading.

TOCs reflect the documents they provide navigation for: newsletter and shorter publications tend to have short TOCs while a larger book can have TOCs that run for hundreds of pages. Handling TOCs can be as simple as entering a few words and page numbers or as complex as keeping up to date page numbers for publications that are thousands of pages long.

When you have a large TOC it is fairly obvious that a small change can have a knock on effect requiring the TOC to be updated but it is often assumed that shorter documents don't have the same problems.

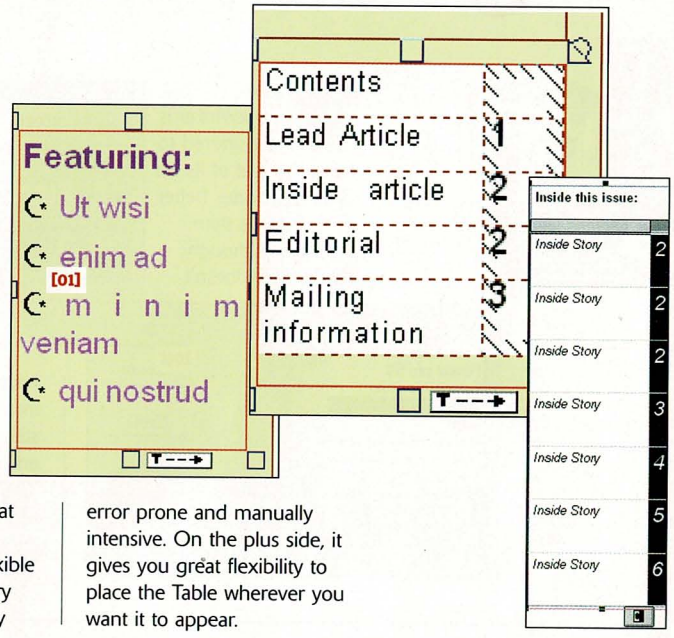
Quite often this is the case but if the document is dynamic and changing till the last moment, keeping an accurate TOC can be equally challenging.

When looking at TOC facilities, I looked at what was available to help users create and maintain a TOC with the minimum of effort.

I was particularly looking for facilities that allowed a Table of Contents to be created once and then kept up to date automatically, rather than manually.

With these capabilities you could tackle any job, including those where the TOC remains fairly static. In this article we're looking at the features in a more step by step way. Where the product capabilities are similar, products will be grouped together.

# InDesign, MS Publisher 2000, GSP PP




Adobe *InDesign*, MicroSoft *Publisher 2000*, GSP *Power Publisher* don't provide any TOC capabilities and TOCs have to be created by hand. *InDesign*'s plug-in technology has allowed Sonar bookends to produce a plug-in (an additional $195) which claims to produce a TOC but I was unable to produce anything with it except a blank page.

With any of the packages, a TOC can be created by simply typing the TOC entry, entering any spaces or tabs and a page number if required. The appearance of the TOC can be controlled using the paragraph styles and text overrides.

The GSP *Power Publisher* **[01]** example is a good example of this flexibility. By entering the TOC by hand you are limited to controlling the updates manually and checking for changes to the text and page numbers.

This is the only method of creating a Table of Contents in *InDesign* and it's a hassle to manually adjust each and every entry.

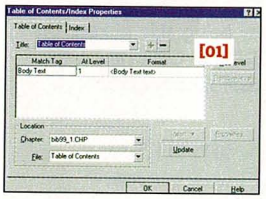
A slightly better approach, available in both GSP *Power Publisher* **[02]** and Serif *PagePlus* **[03]** is to place the Table of Contents in a table. By using this method a column, such as the page numbers can be selected and adjusted at the same time.

This is much more flexible than having to adjust every single entry but is still very error prone and manually intensive. On the plus side, it gives you great flexibility to place the Table wherever you want it to appear.

# Corel Ventura Publisher 8.559

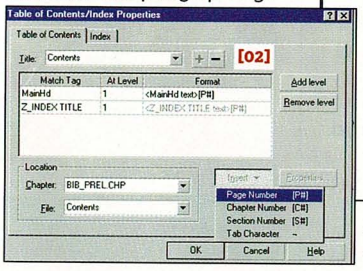
Ventura has long been touted as a program for lengthy documents and the TOC features show why this is the case. They combine the best of both *PageMaker* and Quark*XPress* and add a few unique extras.

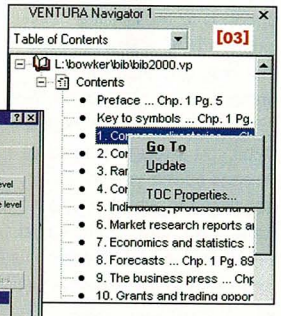
Creating a TOC is fairly straightforward and the only field available is the text field for entering a name for the TOC (in this case Table of Contents) **[01]**. Once you click on the plus sign to add the TOC to the list of available TOC then further options become available and you can specify where to place the generated TOC at the bottom of the dialogue.




The main entry area provides similar capabilities to the Quark*XPress* dialogue but increases the number of levels in the TOC to 10 and allows a wider range of numbering options **[02]** including the ability to use chapter numbers and section numbers, something none of the other packages allow. For those new to *Ventura* it's worth noting that section numbers in the TOC equate to the 10 levels of autonumbering that can be applied at paragraph level.

From here onwards Corel *Ventura Publisher* starts to show its pedigree in the long document arena. Once a TOC is generated it can be formatted with paragraph tags styles as in *PageMaker* and Quark*XPress* and manually edited. Corel have provided the ability to format individual parts of the TOC using the text properties dialogue. This means that any part of the TOC can be formatted and whenever the TOC is regenerated that formatting will be used. This is ideal for things like changing the size or font and enforcing small caps on part of the TOC. The complete range of fills, outlines, and colours can also be used in the text formatting and you can include optional text and formatting codes, although you have to learn a somewhat arcane notation. Once generated, you can use one or more, of the Navigator dockers to move around the TOC **[03]**. While the TOC is showing in the docker, double click on any TOC entry to be taken straight to that point. A right click accesses a context sensitive menu where you can update the TOC or go to the selected TOC entry. When printed using *Acrobat Distiller* this hyperlinking capability extends to producing links within the Acrobat file from the TOC and the same goes for HTML.

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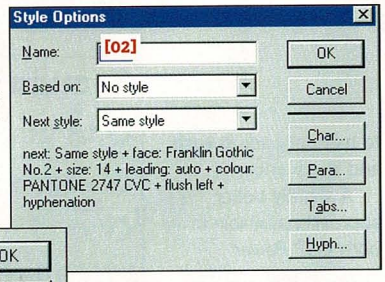
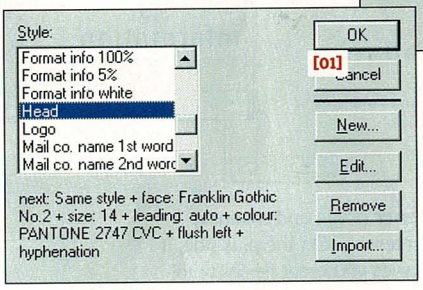
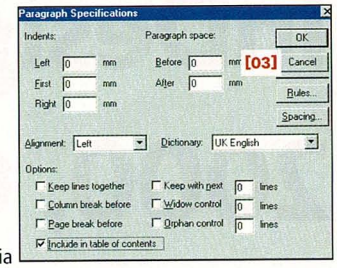
# PageMaker 6.5 Plus

While *PageMaker* is considered to be at the end of its life cycle it provides better TOC facilities than *InDesign*. Although *PageMaker* doesn't have the same easy to use interface as Serif *PagePlus*, it's still a competent performer and can produce automated TOCs from paragraph styles, as can the rest of the package. The access to the TOC features is a little opaque and requires you to pick your way through the Define styles dialogue **[01]** via the Edit button to the Styles Options **[02]**, and then onto Paragraph Specifications dialogue **[03]** via the Para button.




Here, buried in the corner is a setting to 'include in table of contents' and this shows up two major weaknesses of *PageMaker*'s TOC capabilities. The control over the TOC is buried in the paragraph style which means that only one TOC can be created and that it is a single level TOC.




Creating a TOC is a separate operation and can be carried out on a book **[04]** if desired. Books are a little explored feature of *PageMaker* and allow you to place a list of *PageMaker* files in one place and allow you to carry out operations across several *PageMaker* files at one time.

The use of the book capability with TOC is a common way to create a TOC for several sections of a larger publication. When you come to generate a TOC **[05]** as any alterations will be lost if you modify the TOC later. This does place restrictions on the formatting as it isn't easy to manipulate the formatting of the text and page numbers separately in an automatically generated TOC.

Additional embellishments aren't as easy to accomplish as in GSP *Power Publisher* or MS *Publisher*, but you gain by being able to keep the Table of Contents up to date automatically.

# Serif PagePlus 5.0

Serif *PagePlus* is the only package that provides a wizard for setting up TOCs and it scores bonus points for making the process easy to follow. Using the Wizard is a straightforward process – it starts by asking where you want the TOC to appear and you can place it at the front or rear of your publication, or if you have already selected a frame, in the selected frame sequence. The remaining option is to replace the existing TOC and it appears that only one TOC can be present in the publication.

Following this, the wizard steps you through a series of screens asking you for a heading and whether you want page numbers included. Whether you want leaders between the text and the page number **[01]** and if you do want them, how they should appear. Next it asks you what should be included in the TOC **[02]** and presents a list of all paragraph styles. It reminds you that you can select any, or none of the styles to appear as a first or second level TOC entry. To wrap it all up **[03]** it provides instructions on which paragraph styles to alter for formatting your TOC and how to modify it when required. Once you press Finish, a TOC is generated and placed in your selected location. If you've already defined the paragraph styles your work is complete although it is possible to edit the text and formatting in Serif *WritePlus*. However, you probably don't want to do this

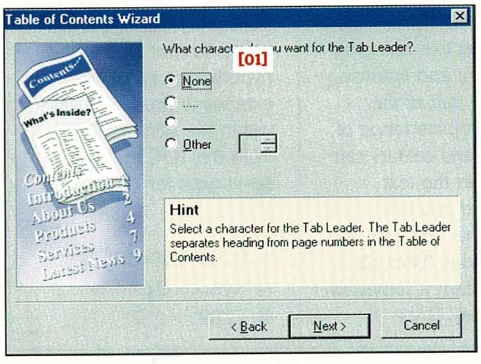
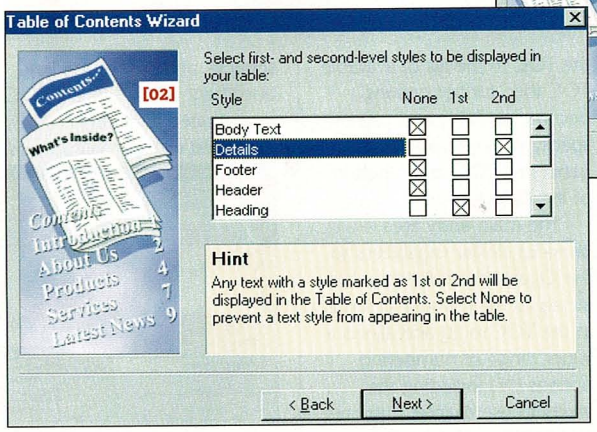


Table of Contents Wizard
What charact u want for the Tab Leader?
[01]
None
Other
Hint
Select a character for the Tab Leader. The Tab Leader separates heading from page numbers in the Table of Contents.
< Back
Next >
Cancel



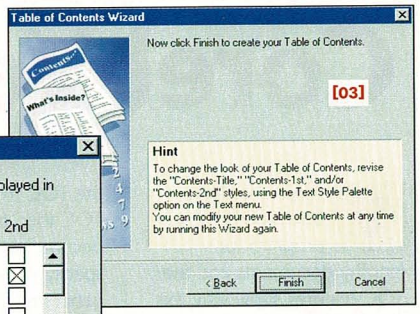



Table of Contents Wizard
Now click Finish to create your Table of Contents.
[03]
Hint
To change the look of your Table of Contents, revise the "Contents-Title," "Contents-1st," and/or "Contents-2nd" styles, using the Text Style Palette option on the Text menu.
You can modify your new Table of Contents at any time by running this Wizard again.
< Back
Finish
Cancel

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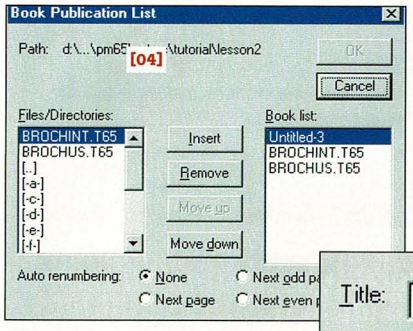
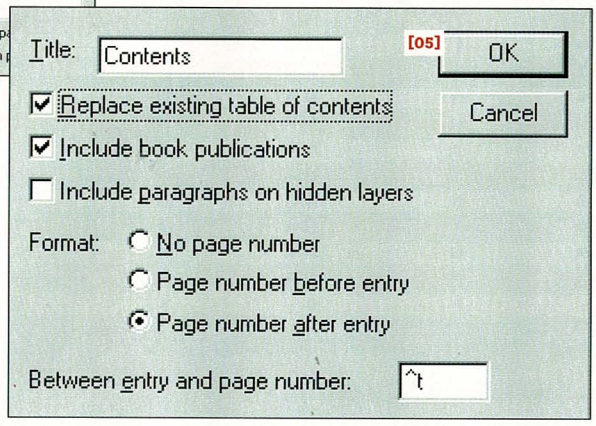



these have to be input using character codes such as ^t for tab. These may be familiar to DTPers but a simple selection box is more convenient.




you can specify the title of the TOC (in this case Contents), whether it is to replace an existing TOC and whether to generate it for a complete Book. Page numbers can be omitted or included before or after the text. If placed before or after the text it's possible to specify what character divides the text and page number but it is also possible to include hidden paragraphs in the TOC so that TOC entries can appear for things that aren't in the printed document. This could be useful if you wanted to place TOC entries that are different from the main text. This is done by placing them on a non-printing layer in *PageMaker* with a unique paragraph style.

Once generated, the contents can be formatted using *PageMaker*'s paragraph style tools and the TOC can be edited manually but these changes would be lost if the TOC was regenerated.

While only one TOC can be generated due to the way the information is placed in the paragraph style, it is possible to create multiple indexes. To do this, generate one TOC, then modify all the tags so they no longer have the TOC attribute set. Set all the paragraph styles you want in a second TOC – and make sure you specify to generate a new TOC. Although this method will work it isn't automated and requires manual tracking to know which paragraph styles have the TOC attribute set.

A particular strength of *PageMaker* is the ability to produce Acrobat links from a TOC. These aren't available by the normal route of printing to *Acrobat Distiller* – instead you have to manually export the file to the PDF format. This isn't difficult but does present the user with a wide range of controls which could easily confuse. It's a different approach to the Adobe philosophy of using *Acrobat Distiller* as a printer driver.

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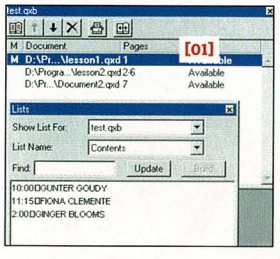
# QuarkXPress 4.1

There is nothing new on the TOC front from Quark in the recent *XPress 4.1* but it does retain the capable lists feature that allows an unlimited number of TOCs to be produced. The process is straightforward, and like *PageMaker*, lists can be

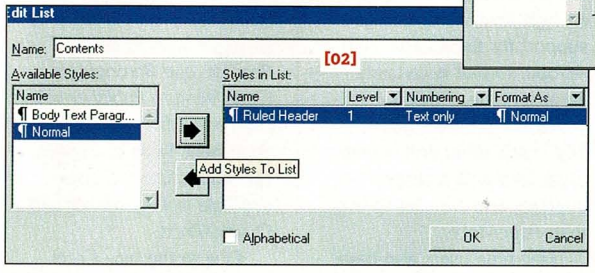


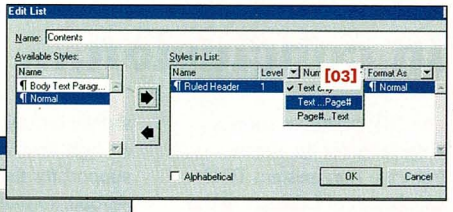

produced for more than one *XPress* file using the Book capability [01]. One thing I did discover while working with *XPress 4.1* is that books created in *4.04* have to be recreated in *XPress 4.1* as they don't appear to load from previous versions. This is a minor, but irritating, problem which will hopefully be fixed by the inevitable patch disk that so often follows a Quark release.

On selecting to produce a list you are presented with a fairly bland dialogue, where it is possible to create a new list, append an existing list to the current list as well as edit, duplicate, or delete a list.

These unassuming options can be a great benefit as the duplicate allows you to quickly build a new TOC list from an existing list. The append is useful when producing a TOC list from multiple Quark documents as the lists from different documents can be combined into one master list.

Once you have selected your option you are taken to a second edit list dialogue [02]




where you can select paragraph styles from the dialogue on the left to be added to the list of styles for the list on the right. It's possible to name the list and this is used as the title.

One thing the manuals don't tell you is that is you need to have previously defined the paragraph styles to be used to format the list. This is because, unlike the other packages the paragraph styles for formatting the TOC aren't generated automatically but have to be pre-defined so they can be used in the Format As column of the list. While it's always a good idea to know how you want the TOC formatted before you start, it is likely to trip up a lot of users encountering Quark's list feature for the first time.

It is possible to assign each tag to one of eight different levels and to have the same three formats as *PageMaker* for the layout of page numbers and text [03]. There is no control of the characters between the text and the page numbers and a tab is automatically placed in this location. Generating a TOC list [01] is a simple matter of selecting the named list and clicking the update button. You can also specify that a list should be sorted into alphabetical order [03] although you wouldn't want to do this for a TOC.

Like the other packages, page numbers could be formatted after the TOC has been generated but any regenerations would erase this formatting.

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## How they compare

With *InDesign*, MS *Publisher 2000*, GSP *Power Publisher*, TOCs have to set up and altered manually. Serif on the other hand has a wizard for TOCs, and *PageMaker* is competent in this area too. Quark's list feature makes TOCs straightforward, but *Ventura* combines these features and more, making it top of the pops for TOCs.

| | MSPub98 | SPagePlus5 | GSPPowerPub | PageMaker6.5+ | QXPress 4 | CVPub8 | ID(1) |
|---|---|---|---|---|---|---|---|
| Location of TOC | N/A | Anywhere | N/A | Anywhere | Anywhere | Anywhere | N/A |
| Number of TOCs | N/A | unlimited | N/A | 1 | unlimited | unlimited | N/A |
| Number of levels | N/A | 2 | N/A | 1 | 8 | 10 | N/A |
| Style per entry | N/A | Y | N/A | Y | Y | Y | N/A |
| Format for each level | N/A | Y | N/A | Y | Y | Y | N/A |
| Formatting for numbers | N/A | N | N/A | N | Y | Y | N/A |
| Formatting for text | N/A | N | N/A | N | N | N | N/A |
| Include page No | N/A | Y | N/A | Y | Y | Y | N/A |
| Include Chapter No | N/A | N | N/A | N | N | Y | N/A |
| Include Section No | N/A | N | N/A | N | N | Y | N/A |
| Leader characters | N/A | Y | N/A | Y | Y | Y | N/A |
| Live-link from TOC | N/A | N | N/A | N | N | Y | N/A |
| PDF link generation | N/A | N | N/A | Y(3) | N | Y | N/A |
| Total (out of 20) | 0 | 9 | 0 | 9 | 12 | 18 | 0 |

### Footnotes

1) InDesign has no TOC, results for a plug-in that has to be bought at $195.
2) Punctuation control is limited
3) Must use PageMaker export routine rather than print to Acrobat Distiller

**NEXT ISSUE**

**Find out how to create PDFs from all the major DTP software in next issue's 4-page technique slot.**

## In conclusion....

The DTP packages show a wide range of capabilities from the non existent TOC capabilities of *InDesign* to the comprehensive capabilities of Corel *Ventura Publisher*.

The easy-to-follow wizard approach of Serif *PagePlus* is something beginners will find particularly welcoming. The other packages would do well to learn from this clear presentation of the options provided in *PagePlus*.

*PageMaker* and Quark *XPress* both show their grounding in short design intensive documents and *PageMaker* is definitely showing its age, with a slightly difficult interface and a single level TOC. The good support for the Adobe *Acrobat* format is certainly an advantage, though.

Quark provides good TOC capabilities and is better organized with a crisper interface and is easier to use than *PageMaker*.

First time users also have to bear in mind that paragraph styles have to be pre-defined before the lists can be formatted. Overall, Quark hasn't the ease of use of Corel *Ventura Publisher* or Serif *PagePlus*.

With a well established pedigree in long documents, Corel *Ventura Publisher*'s TOC features shine.

While it's easily capable of creating TOCs for publications with thousands of pages such as *Burke's Peerage and Baronetage*, Corel *Ventura Publisher* would still benefit from multi-document Table of Content capabilities like the ones available in *PageMaker* and Quark*XPress*.

Due to the way Corel *Ventura Publisher* can create and easily update TOCs without loss of formatting it is ideally suited for long, rapidly changing documents such as database published and real time reporting tasks that are often carried out in the business world.

"With a long established pedigree in long documents, **Corel Ventura Publisher's** TOC features shine."

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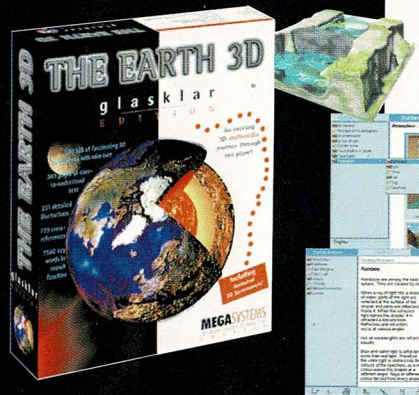


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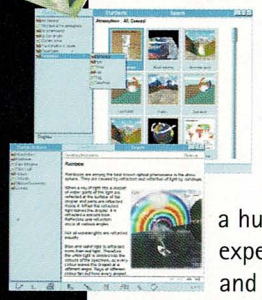

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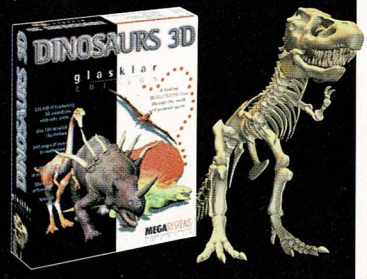


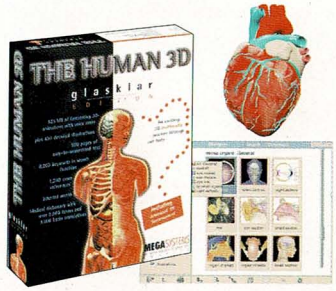


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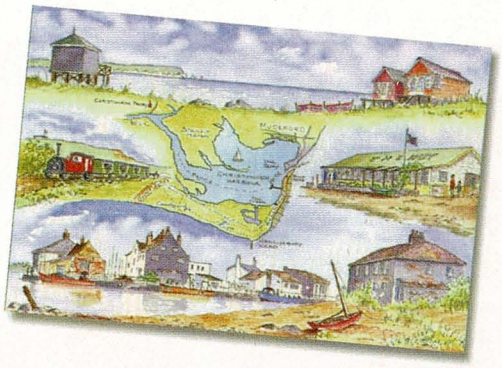
# On the Beach

A beach hut may be an unlikely choice for a newspaper office, but Mudeford Sandbank News is no ordinary newspaper, as **Annabel Hardy** discovers.



**Three generations of Babers have spent their summers camping in the beach hut – partly why Tim feels so attached to the place.**

**Tim's equipment is an example of DTP on a shoestring. His budget tips are on page 45.**

It's an overcast January day at the Mudeford Sandbank, five miles from Bournemouth. A few seagulls are wheeling about along the half-mile long spit of sand, where 350 beach huts lie in a row. A haven for tourists in the summer, the place is now deserted except for council trucks at work, extending the beach to protect the huts from the sea.

The huts are inhabited by up to 1,500 people in the holiday season, but today they're locked up, empty.... except for one. Inside, Tim Baber, a librarian at the Bournemouth and Poole college of further education, is putting together *The Mudeford Sandbank News*.

"I do get condensation on the screen in the winter," he says gesturing towards his Apple Mac. "My girlfriend wanted to put up Laura Ashley curtains but to me a home is a machine for living in... everything has to earn its place." With space at such a premium in the 12x15ft hut, it's no wonder. A heater provides warmth, a bottle gas oven provides sustinence and the sofa doubles as a bunk. There's also a large swivel chair and a desk which overlooks the bay where a few fishing boats are bobbing in the grey sea and noisy council trucks are dumping gravel.

It's basic with no electricity, no loo and no mains drainage, but a 12 volt car battery connected to a solar panel which produces 53 watts an hour (the computer uses 60 an hour) and a DC-AC invertor mean that Tim, who has lived on the sandbank since 1946, can run his Mac from the hut with no problems.

## Talk is cheap

When Tim bid £25 for an old Apple Mac Classic computer at work, his original plan had been to put fish in it, although he'd been mulling over a plan to produce a local paper for about a year. When he discovered that the Mac worked, he bought a bargain scanner and laser printer for £70 to keep it company.

Informed by a video on DTP (a 1990 teaching video called *Into Print* – "remarkable, and instrumental in my decision to carry on"), a two day course in Pagemaker, and a later course over 35 Saturdays, Tim put together the first issue of *The Mudeford Sandbank News*.

Original attempts to print the paper manually on an old Adana printing machine were unsucessful. "It was fantastic therapy," admits Tim, "A bit like stamp collecting – and I learned a lot about kerning, rules and leading but it would've taken months to do the whole paper with it." The Adana was abandoned and the paper was published with the help of a sympathetic commercial printer who offered a cut-price deal of £350 for 1,000 copies.

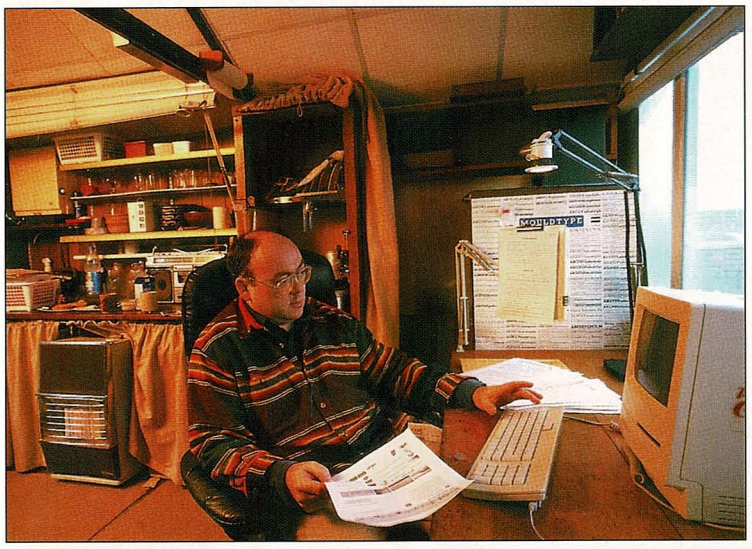
The first issue of *The Sandbank News* sold 2,000 copies, at £1 each, and the next two sold 3,000 between them – a success. Local newsagents and cafes were keen to sell the paper for 25% commission, and Tim dabbled with a 'pay a pound, take your copy' style of selling, but kids kept filling his improvised 'money tube' with sand. Vending machines are also banned on the beach, as are adverts – all local laws which Tim has to keep an eye on.

> "When Tim bid £25 for a Mac, his first plan was to put **fish in it.**"

## Seasons in the sun

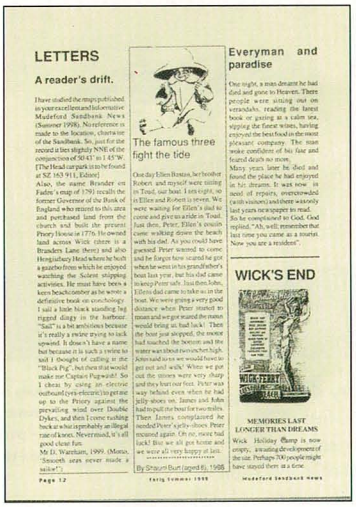
The twice yearly 20-page newsletter fills what Tim calls 'an information gap'. "82% of the hut holders live outside the borough, so consultation is non-existant and still patchy," he says. Keen to create a forum where hut owners could share opinions and ideas, he first of all circulated a survey to all the beach huts asking owners what they wanted to see in the paper, and over 100 were returned.

Popular feature subjects included 'items of geographical or historical interest', news about council tax, ferry and tide timetables and advances in hut technology. People did *not* want to hear about, councillors 'moans and whines',



## And the **profits...**

Each copy sells for £1 – 25p of this goes as commission to the newsagents, or cafe where it's sold, and it costs 30p to print each one, so the overall profit is 45p. Luckily, Tim doesn't do it for the money... "The greatest prize is the independence earned," he says.



LETTERS

A reader's drift.

I have studied the maps published in your excellent and informative Mudeford Sandbank News (Summer 1998). No reference is made to the location, charts or use of the Sandbank. So, just for the record a line slightly NNE of the conjunction of 50:43' to 1:45'W. [The Head carpark is to be found at SZ 163 911, Editor]

Also, the name Brander on Fadre's map of 1791 recalls the former Governor of the Bank of England who retired to this area and purchased land from the church and built the present Priory House in 1776. He owned land across Wick (there is a Branders Lane there) and also Hengistbury Head where he built a gazebo from which he enjoyed watching the Solent shipping activities. He must have been a keen beachcomber as he wrote a definitive book on conchology.

I sail a little black standing lug rigged dinghy in the harbour. "Sail" is a bit ambitious because it's really a swine trying to tack upwind. It doesn't have a name but because it is such a swine to sail I thought of calling it the "Black Pig", but then that would make me Captain Pugwash! So I chose by using an electric outboard (yes-electric) to get me up to the Priory against the prevailing wind over Double Dykes, and then I come tacking back at a best probably an illegal rate of knots. Nevermind, it's all good clean fun.

Mr D. Wareham, 1999. (Motto, "Smooth seas never made a sailor").

The famous three fight the tide

One day Ellen Bonus, her brother Robert and myself were sitting in Toad, our boat I am right, in Ellen and Robert is seven. We were waiting for Ellen's dad to come and give us a ride in Toad. Just then, Peter, Ellen's cousin, came walking down the beach with his dad. As you could have guessed Peter wanted to come and he forgot how scared he got when he went in his grandfather's boat last year, but his dad came to keep Peter safe. Just then John, Ellens dad came to take us in the boat. We were going a very good distance when Peter started to moan and we got scared the moan would bring us bad luck! Then the boat just stopped, the motor had touched the bottom and the water was about two inches high. John said to us we would have to get out and walk! When we got out the stones were very sharp and they hurt our feet. Peter was way behind even when he had jelly shoes on. James and John had to pull the boat for two miles. Then James complained he needed Peter's jelly shoes. Peter moaned again. Oh no, more bad luck! But we all got home and we were all very happy at last.

By Shaun Burt (aged 6), 1998

Page 12 Early Summer 1998 Mudeford Sandbank News

Everyman and paradise

One night, a man dreamt he had died and gone to Heaven. There people were sitting out on verandahs, reading the latest book or gazing at a calm sea, sipping the finest wines, having enjoyed the best food in the most pleasant company. The man woke confident of his fate and feared death no more.

Many years later he died and found the place he had enjoyed in his dreams. It was now in need of repairs, overcrowded (with visitors) and there was only last years newspaper to read.

So he complained to God. God replied, "Ah, well; remember that last time you came as a tourist. Now you are a resident".

WICK'S END



MEMORIES LAST LONGER THAN DREAMS

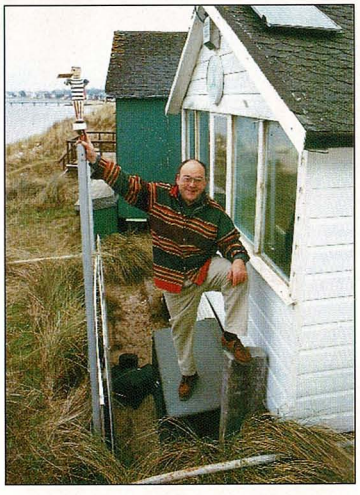
Wick Holiday Camp is now empty, awaiting development of the site. Perhaps 700 people might have stayed there as a home.

**On the left is a 'whirligig man', made by Tim's father – it's used as the front page logo. Above is the letters page from issue 2: contributions are dropped into Tim's letter box.**

**Tips**

### Tims top tips

- ☑ Do your research
- ☑ Find out what people want
- ☑ Give them what they want
- ☑ Tell them you've done it



rent increases or yuppies (the huts change hands for up to £50,000 and with £1000 a year council tax, they're not cheap to maintain). Overall, the response to the paper was overwhelmingly positive.

But with the council stressing a 'no visitor growth' policy, Tim has to be careful how he publicises the area. "In the end, I'm representing the narrow interests of the hut owners," he says. "The local Tesco and Sainsburys wanted to stock the paper, but it wasn't to be, which actually did me no harm with the council because it would've popularised the beach – not good from a conservation point of view. (Ancient dykes and monuments nearby are protected by the council). A third of the community lives in the huts, a third are nearby locals and a third are visitors so I have to cater for all views."

"Dealing with local issues, you're dealing with local interests and local conflicts. It helps if you can tell which way the wind is blowing... Dog walking for instance is banned on the beach, but we get a quarter of a million dog walkers here a year, so if I print a headline about dogs, people are bound to buy it. But I have to put reputation before sensationalism."

### Politics as usual

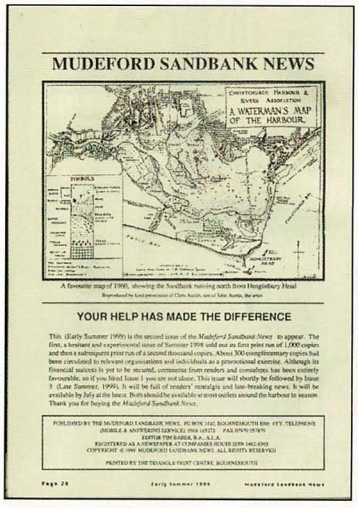
Local MP Chris Chope OBE has contributed to the paper, but Tim has to be careful how he handles politics, especially where the council is involved. "Historically, the council's decisions have been unpopular," he says, "so there is some suspicion towards them, but I've got a duty to report affairs: civic duty, democracy – all that stuff is important. Even on a little beach you come across all these interests which need reporting but it's wise to keep politics out.

"Politics is all about who gets what, it's a sensitive area. Sitting on the fence and keeping an ear to the ground – that's my approach. It's tempting to become involved in a campaign, but I prefer the independence of being out of the loop." Libel and copyright pitfalls also loom for the unwary editor. Tim has sought advice on legal issues from executives at trade shows, the local newspaper editor and even button-holed a national investigative reporter at a conference who advised him to ask himself in all libellous issues, "Can I prove it?"

"Being a librarian trained in copyright, I've attempted to get permission to use other people's material, but when you're doing something for love not money, you hope people will be generous. So far, that's always been the case because I'm an amateur and not doing it for commercial gain. One rule is, don't use Disney stuff because they always prosecute!"

Politics, libel and other tricky issues aside, Tim's main aim is obviously to 'keep the customer satisfied', but who is the customer? The surveys showed that the hut owners tend to be mainly professional, middle class and aged 40 plus. Many are in their 60s and 70s, which is probably why the 'retro look' of the paper appeals to them.

"It's tempting to campaign but I prefer the **independence** of being out of the loop."


MUDEFORD SANDBANK NEWS

A WATERMAN'S MAP OF THE HARBOUR

YOUR HELP HAS MADE THE DIFFERENCE

**This map of the Sandbank was drawn in 1791. As a librarian, Tim has access to reference material and resources, although copyright is always an issue.**

## Like old Times

Tim based the look of *The Mudeford News* on the first copy of *Radio Times* from 1923. "There's something about an enduring design," he says, "something that just fits. I'm hoping that my readers will be so conservative, they won't insist on changing it. I'm limited to an extent by technology and training, but I'd like to get photographic quality and colour when I can afford it – market research isn't pulling for colour, though".

As an ex ad seller, Tim knows that ads are one solution to cash flow problems and the paper already contains a few, but he says, "ads mean that you can't really report on the advertiser and they're mainly for trains, shops and cafes – all news sources around here. I also don't want to lose that hard-won independence."

Much of the first issue was written by Tim himself, who admits that his style is quite 'academic'. "I heard that my writing style was a cross between *Mein Kampf* and *War and Peace*," he says, "so the solution is to get other people to write the bulk of the paper although some of my contributors write in a heavier style than mine! But I'd rather provide information that needed to be recorded before people forget about it. At the end of the day, the paper will fail if I don't meet the readers needs. It's a balancing act between what I think people should read (as a librarian) and what they're going to read."

## New horizons

Ultimately, Tim says, despite all the market research: "you go ahead and do what you were going to do anyway. Nobody has taken issue with the direction I've gone in. The paper writes itself, it's customer driven (30% of the paper is contributions. People post them to my PO Box – mine is the only hut with a letterbox – or drop by if I've got coffee on the go) and market led. I don't want to be autocratic!"

Fuelled mainly by a desire to "receive and transmit", Tim sees the future of the paper on the Net and is at work on a prototype web page.

"A chat room on the web is the way to go, and with extra training and resources, I'm really keen to see that happen, " and he adds, "after all, the only horizons are the ones you draw yourself." So if you're holidaying in Bournemouth this summer, look out for Tim's website before you go.

## The **price** is right

Tim is a master of the budget buy. "Keeping costs down is easy if you're prepared to use obsolete equipment," he says. "Some of my equipment has been obtained at the local tip, out of skips and from garage or car boot sales." Here's what his basic DTP kit cost...

**Issue number 1, Summer 1998:**
Apple Macintosh SE Compact Mac with 8" screen, £25.00
Datacopy Scanner (only works with system 6), £20.00
Original Laserwriter, £40.00
Software: System 6, Macwrite, PageMaker 3, and MacImage for scanner.

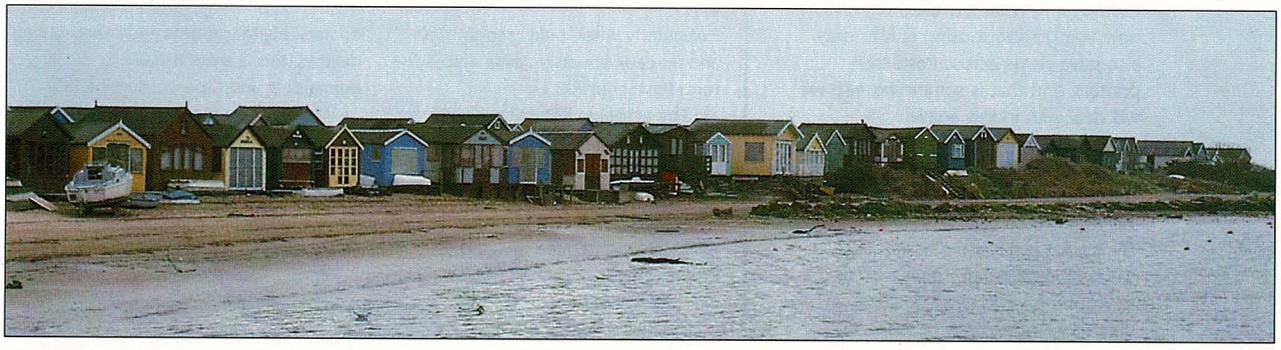
For power:
Solar panel VLX, £240 plus VAT
Tungston battery, £30
120 watt invertor, £100

**Issues number 2 and 3, Summer 1999:**
Apple Classic (compact Mac with 8" screen), 5 for £50.00 "I got these from work and retrofitted them with System 6 so that they'd work with the scanner".
Laserwriter II NT – "I had to buy this to replace the broken Laserwriter" – £18

**Issues in preparation for Summer 2000, a choice of:**
Apple Powerbook 100, £40.00
"It needed some fiddling with, but it's OK for word processing with *Word 4*".
Apple Powerbook 180 and Stylewriter printer, £180.00
"These are great. I can use the printer with a solar panel/car battery/inverter set up. The Laserwriter needed a generator when I wanted to print!"
Apple LCIII and 20" B&W monitor, £120.
"It's fantastic to change from an 8" monitor to 20" but it doesn't work in the summer hut (too many watts of power) so I use it mainly in my winter quarters.

"I'm now able to use *PageMaker 6* or *Quark 3.3* and *Word 5.1* and have also upgraded to an AppleOne Scanner for £20 using Applescan.

"Together with a £100 job lot of other Apple equipment I'm OK for a while. In fact now got lots of old equipment to dispose of!"



# The **Point** of PostScript

PostScript? What is it all about, and can understanding and using it make your DTP life easier? The answer is definitely yes and **Mike Williams** explains why.

In the professional publishing world, PostScript is a well known format, yet for many novices it remains very much a mystery, and a confusing mystery at that. The purpose of this article is to explain, in simple terms, what PostScript is, what it is used for, and how you go about using it. You may also have come across PostScript printers, and that is something else we will deal with in this article.

## What is PostScript

PostScript (and it is always written in this style with a capital 'P' and a capital 'S') is what is termed a 'page description language'. It was defined by Adobe back in 1985 as a way in which the appearance of a printed page could be defined in a manner which would be independent of the printing device used. So PostScript has commands which allow text and graphics, their appearance and position, to be precisely defined. To cope with text, Adobe also introduced PostScript fonts (see article on fonts in *Computer Publishing* issue 7). PostScript fonts define the shape of a character as a series of vectors which can be scaled and rotated, so even text, in PostScript form, is merely a particular example of a graphic image.

Now all desktop printers, both inkjet and laser, create an image by laying down a fine grid of dots on a sheet of paper. Look at any printed page through a magnifying glass, particularly where shades of black or colour are involved, and this starts to become apparent. So how does our

## RIP

Particularly when talking to printers and bureaux you may come across the term PostScript RIP.

The acronym RIP stands for Raster Image Processor.

A PostScript RIP, which can be software or hardware, is what converts a PostScript file into the complete, bitmapped image to be output through printer, imagesetter or whatever. It is this process that converts grey scale and colour images into halftones. With the very high resolution of imagesetters, colour copiers, digital printers and other devices, this is a potentially demanding and time-consuming task.

Many of the more sophisticated devices like imagesetters are driven by a hardware RIP, a dedicated computer – often with special hardware built-in – to accomplish this task in the shortest possible time.

A well known example of an RIP is the efi Fiery RIP.

page description in PostScript format get converted into ink or toner dots on the paper? The answer is simple. A PostScript printer (a printer which can accept a PostScript file for printing), is a computer in its own right. It has a processor and memory but is dedicated to running just one program, a PostScript interpreter. This processes the PostScript file sent to it and effectively works out exactly where the ink or toner dots appear on the page. For laser printers (page printers) this is accomplished a page at a time: for inkjet printers a 'line' at a time, though this is not a line of text but a pass of the printing head across the sheet of paper.

## The good, the bad, and PostScript

Why adopt this approach? Well early desktop publishing systems weren't nearly as powerful as those we have today. A PostScript file could be generated relatively quickly (as most of the components of a PostScript file are similar to those in any DTP file). The file could be sent quickly, because of its small size, to the PostScript printer which would process the file and print the pages seconds if not minutes later. Meanwhile, as soon as the file had been sent, you could continue working on your computer.

I remember using a setup just like this in the mid 1980s: the computer was an Apple Mac SE (with a 9" monochrome screen) and an Apple LaserWriter. That printer cost us over £5000 and was a more powerful computer than the Mac we used with QuarkXPress to create the pages in the first place.

It is an efficient system. Think how many times the letter 'e' appears on a printed page. In the bitmapped format in which the page is physically printed all the information needs to be repeated for every single instance of that letter. Using PostScript you define the shape of the letter once and for all, and the only information needed is where and at what size it is to be reproduced. That simplifies the issue, but in principle that's how it works.

Indeed, the whole system can be even more efficient because if the PostScript printer has built into it all the outline font definitions needed, then even that information can be omitted from the PostScript file.

So why don't we all use PostScript printers all the time if the method is so good? The answer lies with partly with Adobe themselves. Adobe PostScript and Adobe PostScript fonts are proprietary formats: they belong to Adobe. So every PostScript printer with a built-in PostScript interpreter involves a licence fee to Adobe.

So PostScript printers have always tended to be more expensive than non-PostScript printers, and particularly at the non-professional level this has provided ample opportunities for companies like Canon, Hewlet-Packard, Epson, Lexmark and many others to provide alternative, non-PostScript printing solutions.

## The benefits of PostScript

The beauty of PostScript though is that it is device independent. So as long as you have a PostScript driver on your computer you should be able to print to any PostScript printer.

In my experience this is very largely true, even when transferring PostScript files to a different platform completely. There is certainly no need to install a different printer driver for each individual printer. That is not the whole story of course, since printer manufacturers like those mentioned above can develop and exploit new printer technology faster and more effectively because they also write their own printer drivers. Adobe is the custodian of the PostScript standard, and so all PostScript devices must conform to that standard.

It is this universality that has made PostScript such a popular standard for the printing and publishing industry. Not only do PostScript printers conform to the PostScript standard, but so do imagesetters (used to create the film from which plates are made), digital print systems like the Xerox Docutech, and the latest disc-to-plate systems now replacing traditional film and plate-making. So regardless of what computer or software you are

"PostScript's **universality** has made it a popular standard for the industry."

## Looking at **Postscript**

If you're interested, it is easy to take a look at what makes up a PostScript file. Simply create a PostScript file as described and then open the file with WordPad (Windows) or a similar text editor. You will find that what you see isn't quite as inexplicable as you might expect. Here are the first few lines of a PostScript file. You may not understand it fully, but neither is it completely nonsensical (strictly, these lines are comment lines).

```
%!PS-Adobe-3.1
%%Title: Testfile
%%Creator: ADOBEPS4.DRV Version 4.30
%%CreationDate: 01/22/00 13:04:06
%%BoundingBox: (atend)
%%Pages: (atend)
%%PageOrder: Ascending
%%DocumentNeededResources: (atend)
%%DocumentSuppliedResources: (atend)
%%DocumentSuppliedFeatures: (atend)
%%LanguageLevel: 2
%%TargetDevice: (Generic PostScript Printer) (2010.0) 2
```

Note that word 'atend' in brackets. It means just what it says – the necessary information is at the end of the PostScript file. If you search through a PostScript file you will find all the text from your original document, though it will be split up with other coded information relating to font, style, size etc. The PostScript file will usually contain references to all the fonts you have used in a document, and this can be useful information too. The end of the PostScript file can also contain meaningful information. Here's the end of the PostScript file above.

```
%%Trailer
%%Pages: 1
%%BoundingBox: 0 0 596 842
%%DocumentFonts: RO_Arial.Condensed
%%+ RK_Arial.Condensed
%%+ Times-Roman
%%+ RO_Arial.Light
%%+ RK_Arial.Light

%%DocumentSuppliedFonts:
RO_Arial.Condensed
%%+ RK_Arial.Condensed
%%+ RO_Arial.Light
%%+ RK_Arial.Light
%%EOF
```

Of course there's much else in a PostScript file, much of it technical (you won't readily identify any graphics). But knowing how to examine one can help if things go wrong.

### JARGON

**ATM** – Adobe Type Manager, needed with Adobe PostScript fonts

**Composite** – For colour reproduction the opposite to separations. All the colour information is in a single layer.

**dpi** – Dots per inch, usually a measure of resolution

**EPS** – Encapsulated PostScript, a variant of PostScript for single images incorporated in larger documents

**Ghostscript** – Popular PostScript converter, used for viewing and printing PostScript

**PostScript** – The de facto standard page description language defined by Adobe

**PostScript printer** – A printer with a built-in PostScript interpreter

**JARGON**

**PostScript –** The de facto standard page description language defined by Adobe

**PostScript printer –** A printer with a built-in PostScript interpreter

**Pre-flight check –** a software option which allows you to check that all fonts and images are present before outputting to PostScript

**Halftoning –** See 'screening'

**Imagesetter –** Device for photographically transferring an image to film

**Litho –** Short for lithography, or lithographic, the standard method of printing from plates

**lpi –** Lines per inch (see Screening)

**PDF –** Adobe's Portable Document Format developed from PostScript

using, create a PostScript file. Send the PostScript file to a repro bureau and they'll run that through their PostScript imagesetter. Send the PostScript file to a digital printers and they will be able to run off as many copies as you need. PostScript is like a common language which everybody understands.

## Generating PostScript

How do you create a PostScript file? It's really quite easy. You need to install a PostScript driver. Drivers are often supplied with appropriate word processing or DTP software or you can download a driver from the Adobe website. I would recommend the latter if you expect to generate PostScript files for passing on to others. There are drivers designed for use with particular PostScript printers, but these can omit to include settings which are important for imagesetting and printing purposes. PostScript is a language so different drivers will use the language in different ways, even when describing the same page layout.

With the driver installed, click on the Print button in the normal way and the PostScript driver should now appear as an option alongside any other printer drivers installed. Select it and then make sure that you have it set to 'Print to file'. Finally click on 'OK' and your document will be converted to PostScript. You'll need to choose a location and specify a file name just as you would for any other file.

I have deliberately made this process sound simple, and essentially it is, particularly if you're using PostScript to print directly to a PostScript printer. In that case, of course, you don't 'Print to file' but directly to your printer. Most good DTP software gives you additional options related to outputting PostScript files which are to be passed onto a bureau for imagesetting and printing.

Issues here concern screening and resolution, font management, and for colour work choice of composite or colour separations and screen angles. It is really essential to talk with any bureau or printer you propose to use to seek their advice, and find what settings, if any, they recommend. Often the more sophisticated software used by a bureau can enforce whatever output standards are needed. Screening, or halftoning, deals with how ranges of colour or greyscales are represented. A typical choice would be 150lpi. Resolution will often be determined by the PostScript device: an imagesetter usually works to 2400 dpi (but that doesn't mean you have to scan images at that resolution; the figure for these is usually 300dpi).

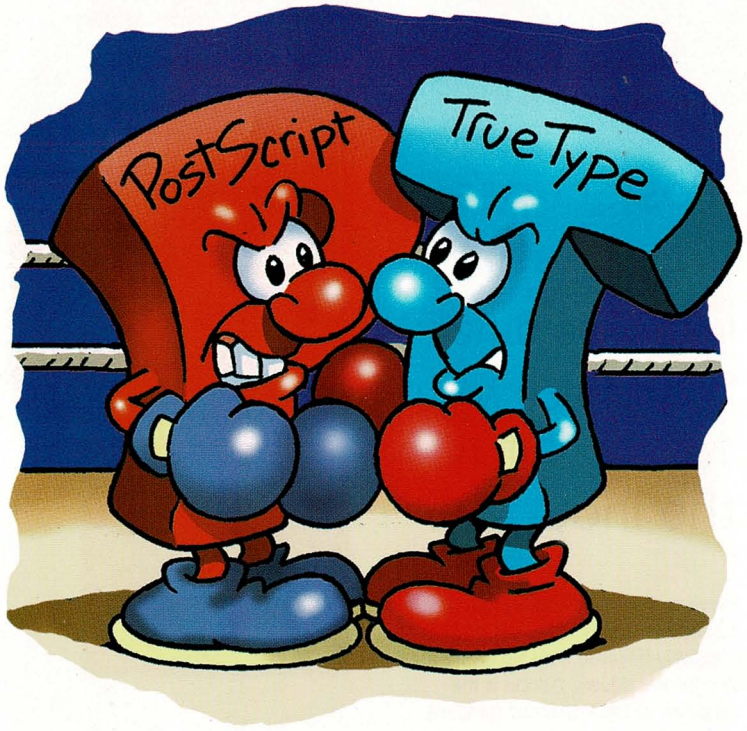
Fonts can be a problem, and a bureau or printer will often say that fonts are the cause of most of the problems they encounter. We have seen that PostScript files can be kept to a minimum if the fonts are defined in the PostScript device. The reverse of this is that if you choose this option and send a PostScript file to a bureau or printer they must have the same fonts as you have or the whole process falls down. One solution is to send copies of all the fonts you have used with your PostScript file just to make sure. But PC users sending PostScript files to a bureau using Apple Macs will find that that doesn't work either, because PCs use TrueType fonts and Macs use PostScript fonts.

> "Your **bureau or printer** will recommend some settings."

Fortunately there is an answer. PostScript also allows fonts to be embedded within the PostScript file. It makes the PostScript file longer, but it does mean that the PostScript file is more self-contained. Most PostScript devices have a standard set of commonly used fonts – your printer or bureau will advise on what is available – so you can assume these and just embed the others. To be totally self-contained, embed all fonts.

As I've said, PCs traditionally use TrueType fonts, though they can use PostScript fonts too in conjunction with Adobe Type Manager. When you choose to output a document in PostScript format the conversion process will automatically convert TrueType fonts into PostScript format, and – except in the most demanding situations – this will produce completely satisfactory results. For 100% accuracy in font rendering from a PC it is worth investing in ATM and PostScript fonts, but I doubt that this will be an issue for most readers.

When it comes to graphic images




## EPS format

EPS stands for Encapsulated PostScript. It is a variant of PostScript designed to encapsulate a single page or image. Its purpose is to provide a universal format for images which can be included as illustrations in other documents (or used in their own right). Some applications like *Illustrator* use EPS as their standard file format. With other programs like Corel*DRAW* or *Freehand*, it's an option. Like PostScript, EPS files may contain text, vector and bitmapped images. Not all programs can interpret EPS images and so there is provision for an EPS file to contain, optionally, a bitmapped preview in PICT (Mac), TIFF or EPSI format. EPSI is a platform independent format. Because an EPS file is usually intended to be incorporated into a larger document it tends to omit much of the document relevant information that occurs in a PostScript file.

While EPS is intended to be a standard file format, files generated by different programs won't be identical. If you have any difficulty loading an EPS file into a suitable program, check for the preview (eg, open the EPS in WordPad and search for PICT or TIF). The wrong preview format can be the cause of the problem.

## Sources of information

As always there are many useful sources of information on the internet.

- For a comprehensive overview of PostScript, EPS, *Ghostscript* and much else visit **www.geocities/SiliconValley/5682/postscript.html.**

This also gives links to many other relevant web sites.

- *A First Guide to PostScript* by P. J. Weingarten is available at **www.cs.indiana.edu/docproject/programming/postscript/postscript.html**
- *An Introduction to PostScript by Donald Maxwell* can be had from **gamba.math.ubc.ca/localdoc/Flat/PS-toc.html**
- What is PostScript? and other information from **kb.indiana.edu/data.aepw.html**
- The Aladdin *Ghostscript* site (for *Ghostscript* and other programs) is at **www.cs.wisc.edu/~ghost/**
- The *Printfile* program comes from **hem1.passagen.se/ptlerup/prfile.html** and the *Redmon* program can be obtained from **www.cs.wisc.edu/~ghost/redmon/**
- A demo version of *Preview*, the PostScript viewer and printer, can be downloaded from **www.primenet.com/~liberty/pvl.htm**

The Adobe website at **www.adobe.com** or **www.Addobe.co.uk** is well worth visiting for technical information on PostScript, PostScript fonts and PDF and associated software.

Adobe is also the major source of reference books on PostScript. The main work, known as the *Red Book*, is *PostScript Language Reference*, third edition, ISBN 0-201-37992-8. Also useful is *PostScript Language Tutorial and Cookbook* (known as the *Blue Book*) ISBN 0-201-10179-3, and *PostScript Language Program Design* known as the *Green Book*) ISBN 0-201-14396-8. Full details on the Adobe website. Be warned, these really are for experts and would-be experts.

and colour work other considerations are involved. When supplying PostScript files to a bureau or printer it is essential that all graphics are included. In many DTP packages graphics may be stored separately, and only a link or reference saved within the document file. If these images cannot be found at the time that the PostScript file is generated they may simply be omitted without warning. Good software, like Adobe *Pagemaker*, allows you to apply a 'pre-flight' check. Typically this will check that all fonts referenced and all pictures referenced are present or have valid links.

With colour work you will need to check whether composite or separated colour is required. For traditional litho printing, colour separations will normally be needed; for digital printing composite colour is usually the norm. Colour separations also use screen angles, but it is seldom better to do anything but accept the standard defaults.

## Displaying and printing files

Clearly there are advantages in generating PostScript files if your work is to be passed onto an outside agency. But having generated the PostScript how do you know that it is correct? It could be expensive to have film run out on an imagesetter only to find there are problems. If you have a PostScript printer then this will do the job, but what if you don't?

There are freeware and commercial solutions to this, the best known of which is Aladdin *Ghostscript* – a free software produced by Aladdin Enterprises. To my knowledge it is currently at version 5.5. *Ghostscript* is a set of functions which enable you to do various things with a PostScript file, and that includes viewing it on screen and printing to a non-PostScript printer. Moreover, *Ghostscript* now handles the PDF format as well.

*Ghostscript* isn't the easiest of systems to use, and has a deserved reputation for being difficult to set up. To help with this there is a Windows front-end called *GSView*, and a Mac front-end called *Mac GSView*. I found it very easy to download the self-extracting *Windows* file and install *Ghostscript* and *GSView*. Likewise, once installed, it was very easy to use *GSView* (and *Ghostscript*) to display PostScript files on screen and direct the output to a non-PostScript printer. There are other options too: Printfile offers more flexible print options, and uses *Ghostscript* for file conversion. *Redmon* is a similar program which turns any non-PostScript printer into a virtual PostScript printer. A further set of PostScript utilities is known as PSUtils, and there are options here to impose pages onto larger sheets. Apart from the freeware there are also some cheap commercial products.

Finally, while PostScript viewers aren't supplied with *Windows 98* but are with Adobe's *Acrobat Reader*, so by converting a PostScript file to PDF format (which *Ghostscript* can do incidentally) you can use the *Acrobat Reader* to view or print the PostScript file. If you don't have *Distiller*, Adobe's PDF generator, then try the following website: www-lar.deis.unibo.it/cgi-bin/pstopdf.pl. Send them a PostScript file and they email back a PDF conversion. What could be simpler?

So there you have it. If you're involved in DTP and want to move beyond the simplest forms of reproduction, it's essential to be aware of PostScript, and to be able to cope with its requirements. It can seem daunting, but use PostScript for one or two jobs you send to a printer and you'll wonder why it ever seemed such a challenge.

### JARGON

**Repro** – Short for 'reprographics' – processes of imagesetting, platemaking etc

**RIP** – Raster Image Processor

**Screen angles** – In CMYK printing the four separations are at different angles, usually cyan 105ffi, magenta 75ffi, yellow 90ffi and black (key) at 45ffi

**Screening** – A range of grey tones or colour tones is achieved by varying the size of the printed dots (black only for monochrome, or cyan, magenta, yellow and black for colour). The dot spacing measured in lines per inch (lpi) is called 'screening' or 'halftoning'

**Separations** - Printing full colour uses four layers printed in cyan, black (key), magenta, yellow and CMYK

**TrueType** - The format for defining fonts normally used on PCs (Windows)

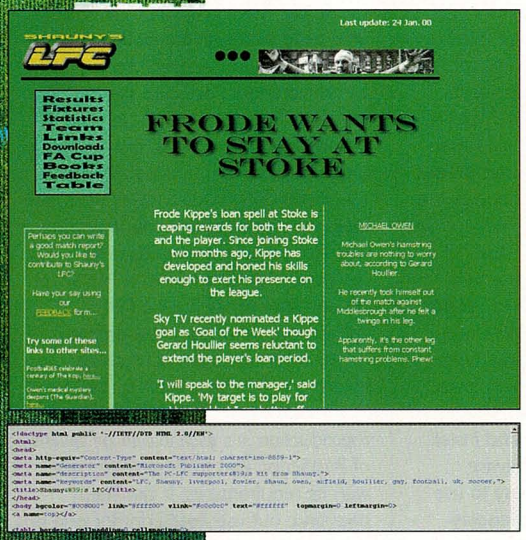
# unravelling the internet

**Darren Irvine** explains how to get your site top billing on internet Search Engines.

Three or four years ago, it was easy to find things on the net – mainly because there wasn't much to be found. Similarly, it was relatively easy to get a site listed on the limited number of search sites that existed at the time.

These days, it's a different story – you have to make a bit more of an effort to get your site to stand out among the tens of millions of others.

Firstly, it's important to understand that there are two basic types of search site: Search engines which create their listings automatically, and Directories or Subject Guides, which depend on manual submission of listings. Search engines crawl the web, then people search through what they've found. If you change your web pages, search engines eventually find these changes, and that can affect how you're listed. Page titles, body copy and other elements all play a role.


Last update: 24 Jan. 00
Results
Fixtures
Statistics
Team
Links
Downloads
FA Cup
Books
Feedback
Table
FRODE WANTS TO STAY AT STOKE
Frode Kippe's loan spell at Stoke is reaping rewards for both the club and the player. Since joining Stoke two months ago, Kippe has developed and honed his skills enough to exert his presence on the league.
Sky TV recently nominated a Kippe goal as 'Goal of the Week' though Gerard Houllier seems reluctant to extend the player's loan period.
'I will speak to the manager,' said Kippe. 'My target is to play for
MICHAEL OWEN
Michael Owen's hamstring troubles are nothing to worry about, according to Gerard Houllier.
He recently took himself out of the match against Middlesbrough after he felt a twinge in his leg.
Apparently, it's the other leg that suffers from constant hamstring problems. Phew!




**The code above shows the list of keywords (football, LFC etc) for this personal website.**

## Directories

Web masters submit a short description to the directory for their entire site, or editors write one for sites they review. A search looks for matches only in the descriptions submitted. Changing your web pages has no effect on your listing.

Things that are useful for improving a listing with a search engine have nothing to do with improving a listing in a directory. The only exception is that a good site, with good content, might be more likely to get reviewed than a poor site.

Each of the Directories has its own particular method of receiving site submissions, but the rules for getting your site picked up by the automatic spiders (sometimes called crawlers or bots) used by Search Engines are fairly uniform, so we'll concentrate on those.

If you want to submit your site to a directory like Yahoo or LookSmart, then visit their sites for details.

## Keywords

You'll probably have noticed that searching on the web can turn up thousands of 'matching sites'. Getting your site near the top of this list is a matter of appropriate content on your pages.

It helps to think of the spiders as reading your site somewhat (though not quite) like a real person. Put yourself in the position of someone searching for your page – imagine what they'll type into the search box on, say, Altavista. Try to stick to two or a maximum of three keywords that can describe each page on your site – hint: 'home page' won't have the best results.

If you run an model railway business, make the keywords for your homepage 'model' and 'railway'.

## In place

Placement is key: make sure your strategic keywords appear in the crucial locations on your web pages. The page title is most important. Failure to put strategic keywords in the page title is the main reason why perfectly relevant web pages may be poorly ranked.

Search engines also like pages where keywords appear 'high' on the page – to accommodate them, use your strategic keywords for your page headline, if possible. It's a good idea to also have them appear in the first paragraphs of your web page.

It's worth bearing in mind that tables can 'push' your text further down the page, making keywords less relevant

because they appear lower on the page. This is because tables break apart when search engines read them.

Large sections of JavaScript can also have the same effect as tables. The search engine reads this information first, which causes the normal HTML text to appear lower on the page. Place your script further down on the page, if possible. As with tables, the use of meta tags can also help.

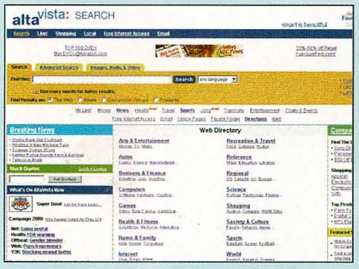
Finally, remember that frames can be a killer – all of the above must appear in the top level of your frameset for any sort of guarantee that visiting spiders will 'see' your site.

# Getting Started

In case you're having problems finding the search engines and directories themselves, here are a few of the most popular:

Note also, that a few, such as Lycos and Yahoo have UK specific sites – just swap '.com' for '.co.uk' in the URLs on the right.

**Altavista www.altavista.com**
**Excite www.excite.com**
**Hotbot www.hotbot.com**
**Lycos www.lycos.com**
**Northern Light www.northernlight.com**
**Yahoo! www.yahoo.com**




**Altavista means 'view from above' and includes Babel Fish, the web's first translation service.**

**Yahoo is the mother of all Directory Listings. Or something like that.**

**One of the first places that meta tags will get you listed is WebCrawler.**

## Meta tags

As I've mentioned, meta tags can go some of the way to overcoming problems with tables, frames and other trouble areas. They can also help you control your site's description in engines that support them.

Meta tags can also help you provide keywords and descriptions on pages that lack text for various reasons. Examples are splash, frames pages and pages that for example only have Macromedia *Flash* movies on.

There are several meta tags, but the ones that interest us in terms of search engine listings are the description and keywords tags. The description tag returns a description of the page in place of the summary the search engine would ordinarily create.

The keyword tags predictably enough are the search terms used to turn up your site. Any meta tags you use should always go in the header section of your webpages.

Here's an example:

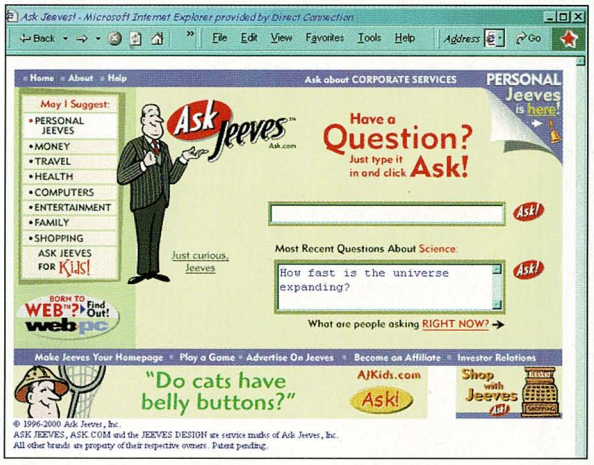
```
<head>
<title>D-Utopia Design</title>
<META name="description"
content= "The One-Stop-Shop
for all your Web Design
needsî>
<META name="keywords"
content="web, web design,
web hosting, london, uk,
professional>
</head>
```

This might be what you'd use on your home page if you were a web design business based in London. Someone using the keywords 'web hosting london' should find your site listed as:
"D-Utopia Design
The One-Stop-Shop for all your Web Design needs."

## Content is king

Changing your page titles and adding meta tags isn't necessarily going to help your page come up trumps for strategic keywords if the page has nothing to do with the topic. Your keywords need to be reflected in the page's content. In particular, that means you need HTML text on your page.

Sometimes sites present large sections of copy via graphics. It looks pretty, but search engines can't read those graphics. That means they miss out on text that might make your site more relevant. Some of the search engines will index ALT text and comment information, along with meta tags. But to be safe, use HTML text whenever possible. Some of your human visitors will appreciate it, too.


Ask Jeeves
Have a Question?
Just type it in and click Ask!
PERSONAL Jeeves is here!
Most Recent Questions About Science:
How fast is the universe expanding?
What are people asking RIGHT NOW?
"Do cats have belly buttons?"
AJKids.com
Shop with Jeeves

**Ask Jeeves could be the future of Search Engines – luckily, you can use the same 'get listed' techniques as ever.**

## Next generation

For a while now, there have been a number of Metacrawlers or MetaSearch Engines – sites which themselves search other sites. More recently, the trend has been towards Natural Language meta-searching. One such site is Ask Jeeves (www.askjeeves.com)

Ask Jeeves is a meta-search site a bit like Altavista – searching a range of other search engines and directories for your query. But there's one big difference – Ask Jeeves lets you ask a question the way you'd ask it in the real world ie, a question phrased in English rather than separate search terms.

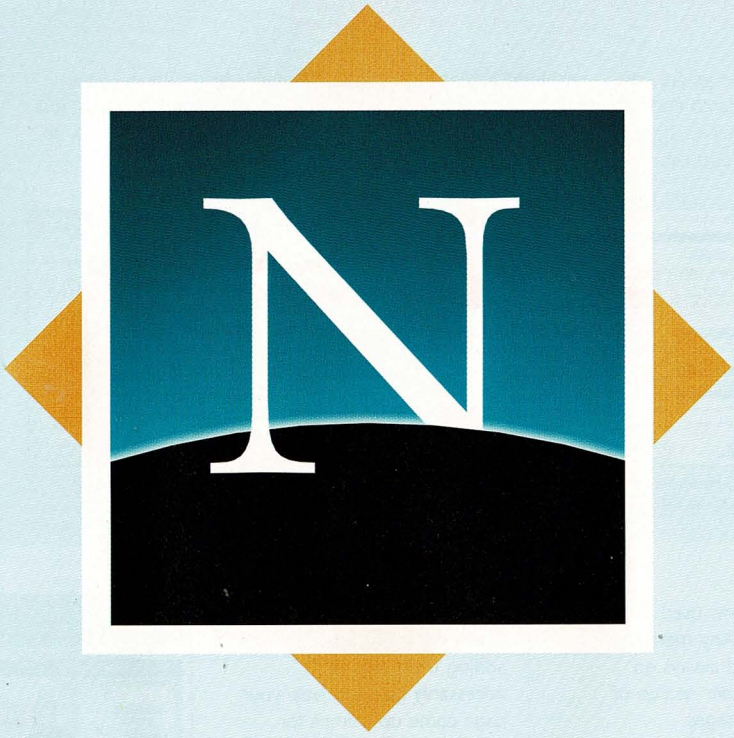
Additionally, Ask Jeeves keeps track of previously asked questions, so that if you ask something that someone else did last week, the search results are already known and you get your answer that much quicker. If you're new to the net, or having problems getting the hang of normal search sites, give Ask Jeeves a try.

"Search engines like pages where **keywords** appear 'high' on the page, in the first few paragraphs."

c: Netscape Online

File Edit View Help

Name | Size | Modified



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All the latest creative hardware and software **reviewed and rated**

Every issue we put all sorts of DTP related hardware and software through its paces, with the single aim of giving you crucial buying advice. Please let us know if you have any queries or suggestions.

Nick

**58** **Corel PrintHouse 2000**
Six CD-Roms of clipart, templates, borders, photos and fonts and software to put it all together.

**59** **HP Scanjet 6390C**
Is automated scanning really quick, simple and effective? HP think they can make it so...

**60** **Quark XPress 4.1**
Nick Veitch assesses whether Quark have done enough to stay top of the DTP heap.

**64** **Viewsonic monitor**
Can Viewsonic convince our reviewer that flat-screen monitors are worth the cost?

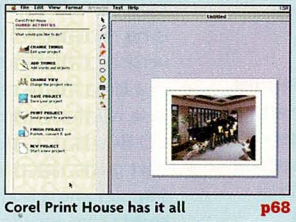
**66** **Fireworks 3**
A feature-enhanced version which integrates with other graphics programs – good news for web designers.

**69** **Kodak DC290 Zoom**
At £799.99, is this digital trailblazer worth the cash? Shaun Weston zooms through a film or two...

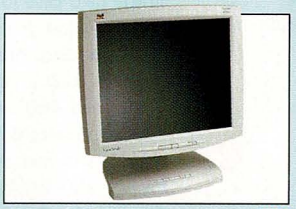
**70** **Epson Expression 1600**
It's a top of the range desktop scanner, but does it provide superior results?

**73** **Logitec iTouch**
The internet-ready Logitec is no mere keyboard, but a smart little multimedia mover. Batteries included!

**74** **Books**
Titles this month cover *Photoshop 5.5, Publisher 2000,* Digital Photography and writing local history.

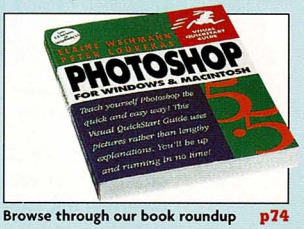


Corel Print House has it all **p68**



Flat, vivid and pricey **p64**

Is Kodak's new zoom worth the cash? **p69**




Browse through our book roundup **p74**

## Problems? Just ask

If you don't understand something in our reviews, or have a technical problem, feel free to drop us a line. You can email www.computerpublishing.co.uk or you can write to **computer publishing**, 30 Monmouth Street, Bath BA1 2BW. We can't promise a personal reply, but we will try to help in our DTP Doctor pages.

## The ratings system

Our rating system is simple. We score each product on value for money, ease of use and how it performs. Truly exceptional products will score up to five stars, and may win a special Value award or perhaps our Excellence award, reserved for the very best!

**Verdict**

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★☆ |
| **OVERALL** | ★★★★★ |

**You'll find our verdicts very easy to follow.**

# Corel Print House 2000

FOR
**Mac**

Buying greetings cards and other fun stationery? But that's so 1990s, darling. **Tim Norris** powers up his Mac and makes his own.

### Key Features
- Print House 5 DTP software
- Photo House 5 bitmap graphics editor
- Six CDs full of clipart, photos and fonts

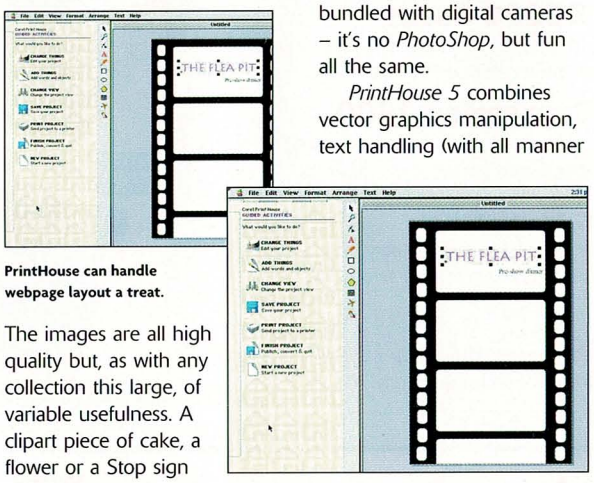
### System Requirements
- iMac, iBook or Power Mac Mac OS 8.1 or later
- 32Mb RAM (with virtual memory on)/40Mb or more without VM, depending on system configuration
- CD-ROM drive

### Distributor
- Corel
- 0800 581028
- www.corel.co.uk

### Price
- £45.99

It was apparent that iMac had made an impact when all manner of companies began producing peripherals in translucent blue cases. Corel is no exception – their latest version of *PrintHouse* comes in a large translucent blue case which contains six CD-ROMs, a manual, a quick-start guide, some adverts, samples and a do-it-yourself sturdy card case for the CDs.

Installation gives you access to (deep breath) 60,000 clipart images, 20,000 photos and 400 cut-outs, 4,100 templates (from calendars to menus), 340 frames, 300 TrueType fonts (if you include all the variations of the 183 families), 200 backdrops and 150 borders.



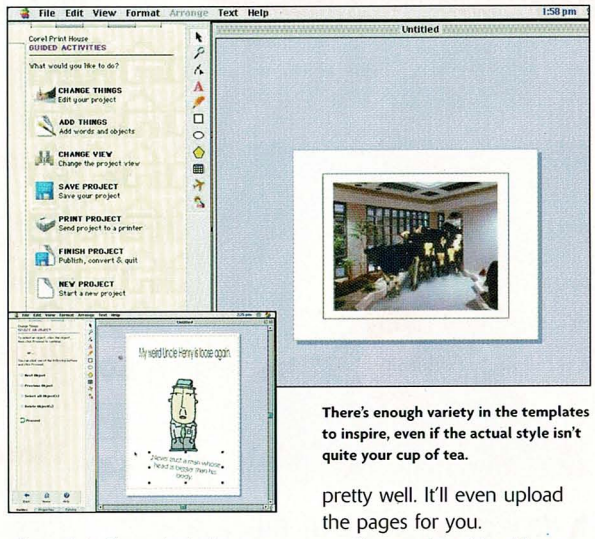
**PrintHouse can handle webpage layout a treat.**

The images are all high quality but, as with any collection this large, of variable usefulness. A clipart piece of cake, a flower or a Stop sign might come in handy, but a Disaster Relief logo, complete with an image of a house surrounded by flood water? Come on.

There's loads of good stuff in there, though, the clipart character sets, and display and body fonts, are particularly good, (favourites include Kabel, Futura and Garamond from the big names: ITC, Letraset, Monotype et al).

The clipart and fonts take up the bulk of the six CDs, but what's really being sold here is the software that enables you to use it all. The main program is *PrintHouse 5* (of which more in a moment) but you also get *PhotoHouse 5* which is a bitmap editor, similar to the sort of image manipulation software bundled with digital cameras – it's no *PhotoShop*, but fun all the same.

*PrintHouse 5* combines vector graphics manipulation, text handling (with all manner of special effects, including fancy colouring and fitting text to a path) and more. The main element of the interface is the Notebook which acts as a workflow manager (do you want to add things, print it, make it into a web page, etc?) and a prompter to guide you through the process.



**There's enough variety in the templates to inspire, even if the actual style isn't quite your cup of tea.**

There's enough variety in the templates, like the artwork, to inspire, even if the actual examples aren't to your taste. The finished results are splendid and print well on a variety of paper sizes and shapes though our review sample was from Canada and didn't include European paper sizes as standard (although setting them up was easy enough).

There are plenty of preset templates for labels and such like, if you have a big stash of Avery stationery to use up. The ability to send the results to a web page is impressive and it handles the layout pretty well. It'll even upload the pages for you.

On an older Mac it's a little slow, and the hand-holding interface gets tiring after a while, but it's also undoubtedly powerful and well thought out. It's great for banners, ads, flyers, posters and other odds and ends – some of the text flow, colour and shadow effects are neat too. It doesn't handle linked text boxes so coping with more complex DTP projects is tiresome, but for single page, graphics-heavy stuff, it's rather fun. cp

"It's great for odds and ends like banners, ads, flyers, posters – and single-page, **graphics-heavy** stuff."

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"Plenty of useful stuff and some clever software but how many greetings cards and 'Good Job' certificates do you really need?"***

# HP Scanjet 6390C

With its dodgy 60s sci-fi movie styling, the ScanJet has ground to make up before you even switch it on, says **Matthew Richards**.

FOR
**PC**

## Key Features

- Full colour, greyscale, mono and text (with OCR)
- 1200dpi optical resolution, up to 999,999dpi with interpolation
- USB and SCSI complete with PC card
- Automatic sheet feeder
- 5x5" transparency adapter

## System Requirements

- Windows 95/98/NT. Network ready

## Distributor

Hewlett Packard
0990 225587
www.scanjet.hp.com

## Price

- £649

This is, quite honestly, the ugliest piece of computer hardware we've ever seen. With hideous styling, cheap and clunky looking plastic blue knobs and switches, and a dingy grey casing, the HP ScanJet looks horrid. Which is a shame because this rather fine piece of machinery from Hewlett Packard can take just about any scanning job you can, quite literally, throw at it.

Let's start with your common or garden scanning job. Lift the lid, pop in your 6x4 colour photo, hit the scan button... and something odd happens. Click for preview and the job's done before you can say 'greyscale or colour'. Thinking it must be a fluke, you go for the full scan treatment, outputting a 200dpi, full colour file to your *Windows* desktop.

Astonishingly, even with a compressed TIFF, the whole job took just eight seconds on our test scanner, from start to finish, using the USB connection. Plug in the supplied SCSI card and you can shave off a few more tenths of a second. Ace!

The HP also has one of the best installation routines in the world ever. A simple screen enables you to pick and choose which of the drivers and extra programs you want to install, then the procedure runs through everything with a single reboot at the end. On top of that, you even get the option of video clips to show you how to install and set-up the hardware and gadgets.

But speed is nothing without control, as they say, let alone quality. Well, that's covered too. The 6390C comes with a barrow-load of 'free' software. There's Adobe *PhotoDeluxe (Business Edition)*, *PageKeeper 3.0* for organising all your documents and Adobe *PageMill 3.0* for web pages. Naturally, you also get a full set of OCR features, but these are built into the HP *Precision Scan Pro* software that runs the scanner. All in all, there's everything you could hope for in a scanner software suite, except for maybe full editions of Adobe *Photoshop* and Quark*XPress* (well, we can dream).

The physical controls for the scanner are also pretty impressive. Options include scanning, colour or mono copying (used in conjunction with your printer), emailing, faxing, or digitising and storing a range of documents. It's almost too easy. You can lift the lid and place your picture for conventional scanning, or throw a wodge of A4 sheets into the automatic document feeder, then sit back and relax while the ScanJet does its thing. There's even a trannie adapter in the box which you can use with transparencies or acetates up to 5x4". Is there no end to this scanner's talents?

A singularly excellent feature is the Dual Image Scanning technology. This is a fab facility where the scanner takes a peek at a complex page and decides what's text, what's a picture and what's line-art. It scans everything in separately, adjusting for mono, greyscale, OCR and colour. Even more remarkably, it does all this in a single scan.

Of course, the make or break of any scanner, no matter how many extras it has, is the quality of the scans. Well, we were impressed. With anything from subtle flesh tones to high colour, high contrast images, the colour rendition was excellent. It also gives you a sharp image with a maximum of 1200dpi optical resolution, which you can take up to a colossal 999,999dpi if you have the inclination and the spare hard drives. The ScanJet 6390C might look foul, and it's expensive, but if you're after great quality and an impressive turn of speed, look no further. cp

> "Everything you could hope for in a **scanner software suite**."

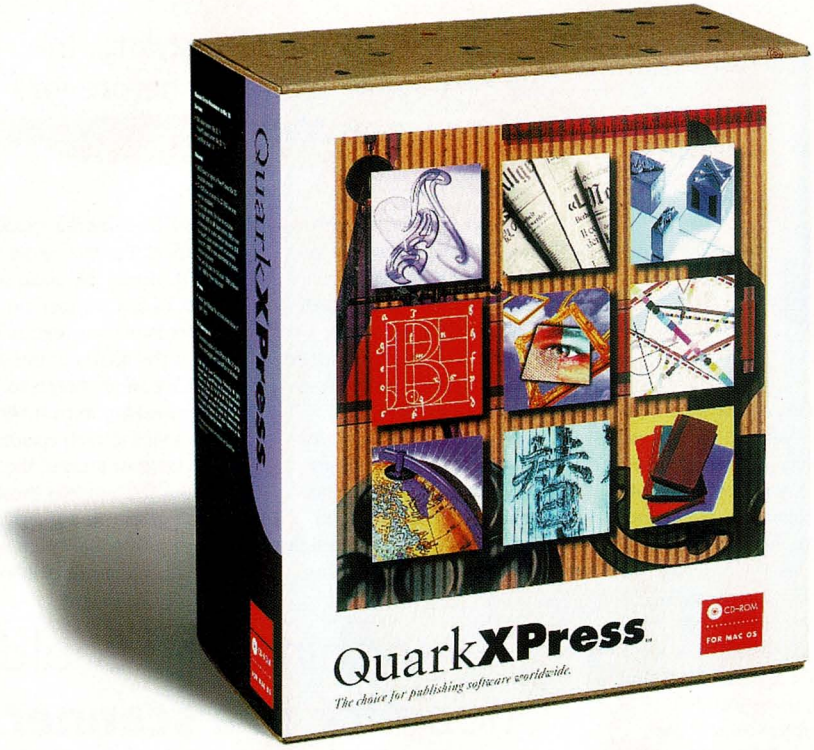
**PhotoDeluxe is quick and easy to use, while still retaining a good degree of flexibility.**

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"It's not the cheapest scanner around, but the Scanjet's extra speed and quality is worth the money if you're serious about scanning."***

# QuarkXPress 4.1




XPress has a lot of ground to make up in the technology stakes, but this update may help us survive until the next full release reckons **Nick Veitch.**

FOR
**PC**
**Mac**

**Key Features**
- New PDF support
- HTML import/export

**System Requirements**

**Windows**
- Windows 95/NT 3.51
- 486processor, CD ROM drive, 12Mb RAM, 12Mb disk space

**Macintosh**
- OS 7.1.2, 68020 or PowerPC, CD ROM, 8Mb RAM (5Mb for 68k processors), 14Mb disk space

**Distributor**
- Quark
- 01483 445566
- www.quark.co.uk

**Price**
- £815

It has actually been quite a while since the last version of Quark*XPress*, which is perhaps understandable after the difficulties some had with version 4.0. The bug-fix 4.04 version was released slightly later, but since then, things have been fairly quiet in the Quark camp.

Well, of course, things have been happening behind the scenes. For one thing, Quark are working hard on the next generation of *XPress*, which will likely appear towards the end of this year. In the interim, though, the publishing industry has changed quite a lot.

Most obviously, Adobe have finally released their much touted *InDesign* software (see the exclusive demo on our CD this issue), but also the way in which people publish and use information has changed. Notwithstanding the web being the greatest cause of statistics in the 90s, it is actually true that more people are using it every day, and of course, things which might once have just existed in print form are now often duplicated on the web.

Also, the growing popularity of Adobe's PDF format has seen its widespread adoption from the smallest print bureau to the largest printers in Europe (this magazine itself goes through a PDF stage before printing).

The growing need for the most popular professional DTP software to support these standards couldn't be sated by a promise that they would be included sometime soon, so Quark have released an interim upgrade. This basically adds new support for HTML and PDF import and export, as well as polishing up quite a few other bits and pieces.

Some of these are worthy little tweaks – for example, you'll find in 4.1 that if you replace an image, the clipping path properties are automatically updated. There are quite a few of these minor updates, and a few bug-fixes too – one certainly worth upgrading for is the auto-save feature, which can now re-establish a connection to a disconnected network drive, thus saving you a seemingly endless cycle of 'file cannot be found' messages.

## PDF support

The first thing to make clear about PDF support is that you

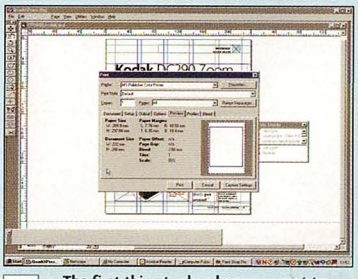
## A free launch

One thing that might be surprising to a lot of people is that the upgrade from 4.04 to 4.1 is completely free. All registered users of Quark 4.1 should already have recieved their update CD along with an explanatory booklet and details of future Quark releases.

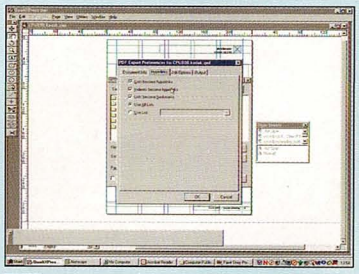
Previously, interim releases (apart from 4.04, which was basically a bug-fix) such as 3.3, haven't been free, so this move illustrates how keen Quark are to keep their customers happy these days.

If you are a registered user of 4.0 and haven't yet received your upgrade, you can either download it directly from the Quark website (www.quark.co.uk) or contact Quark on 01483 445566 to find out where your copy has got to!

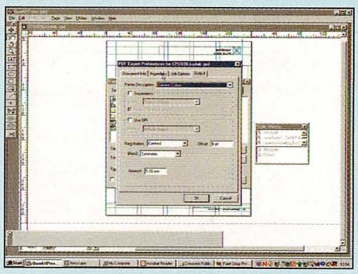
# Step by step – outputting a PDF



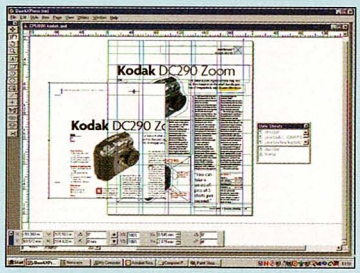
**01** The first thing to do when you want to output a PDF is to check your printer settings. These will be used to determine the physical size and attributes of the PDF, so make sure the printer selected is a colour one (if you want a colour PDF) and that the page will fit (with registration marks etc) on the page size.



**02** Choose Export as PDF from the Utilities menu, then click on the Preferences button to make sure your settings are correct. If you have defined lists in your document, you can select which ones to set as hyperlinks or to use as the PDF bookmark entries.



**03** It's a good idea to check that the output chracteristics match the ones set up for your document. You can also alter any of the usual PDF settings (eg, compression types) from the Job Options tab. Then just save your file. XPress will output a pure PostScript file, and send this to Distiller to turn into a PDF.




**04** As you can now import PDF files, you will be able to make a picture box and load in the file you just created – (if you really want to). The Get Picture dialogue of multiple-page PDF files.

will need Adobe's *Acrobat Distiller* (version 3.0 or better) to save files as PDFs from Quark*XPress*.

*XPress* will actually need to locate the executable *Distiller* program, so you won't be able to use other PDF generation software (such as 5D's PDF creator) to output PDF files from *XPress*.

PDF support in this update comes in the form of an XTension, so you can choose whether or not to have this facility available. If you load the XTension, you'll discover that you have two new menu additions.

The first is on the Edit menu. Under preferences, you'll find that there's a new section for defining PDF export defaults. This enables you to set up document info, output characteristics, and even support of hyperlinks.

One important thing to note here is that the output device is set up correctly. If your PDF is for screen use for example, you'll most likely want a colour PDF file.

You must make sure that the printer description in the output section is set to a colour output device (and obviously, vice-versa if you want a greyscale output). The second new item is on the Utilities menu, where an 'Export as PDF' option will appear.

Clicking on this prompts you for a filename to save the PDF as, though you can also change the output preferences from this window as well.

One of the more useful options is to generate bookmarks from any defined list files, and also to make lists into hyperlinks in the finished document, to make navigation easier. Lists were introduced in 4.0 to make indexes and contents creation easier, and the ability to use this information in the PDF output is very handy.

You could even create a specific list whose sole purpose is to generate PDF bookmarks, as the exporter will allow you to select any lists associated with the current document.

PDF support also means support for importing PDF files – very handy since they have become the lingua franca of publishing in recent times.

Quark can import any page from a multi-page PDF document (specify which page you want in the Get Picture dialogue), and will display them on-screen using a TIFF preview. Using PDF files in this way is rather similar to using Quark*XPress* generated EPS files.

## HTML

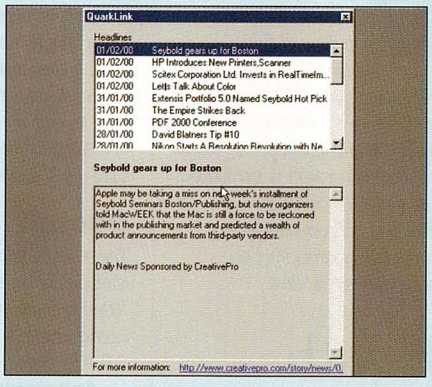
As so many people are now designing for internet, as well as paper-based publishing, the ability to use one process to do both is highly prized. Unfortunately, nobody has cracked it yet. Adobe's *InDesign* has a very good try, and although it is capable of outputting near enough identical pages to paper or web, its web pages are rather flabby, code-wise, if there are a lot of graphical elements. It's by no means seamless.

*XPress* doesn't offer so many bells and whistles, but it does now give you the ability to import and export text in HTML format. It doesn't support anything clever, just styled text, with the option to specify fonts if you wish. This is certainly better than nothing, and probably more than enough

# Quarklink

A handy extra for all you netted-up folk is Quarklink. Basically, this is like a customised newsreader, which can be set to open every day, week or whatever. When it opens, it lists news, hints and tips posted by Quark. Clicking on any of the titles will reveal the story in full.

This is a nice use of technology, and can be quite useful too, for keeping up to date with XTensions and new releases, and just for getting handy hints to help you get the most out of your software.


QuarkLink
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01/02/00 Scitex Corporation Ltd. Invests in RealTimeIm...
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28/01/00 David Blatners Tip #10
Seybold gears up for Boston
Apple may be taking a miss on next week's installment of Seybold Seminars Boston/Publishing, but show organizers told MacWEEK that the Mac is still a force to be reckoned with in the publishing market and predicted a wealth of product announcements from third-party vendors.
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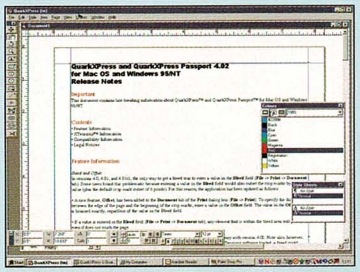
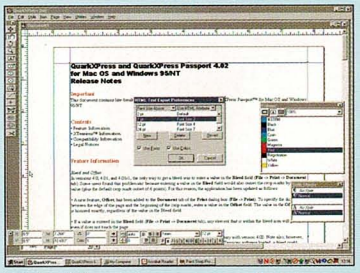
**This customised browser will show you all the latest news from Quark, as well as some rather handy tips. There are menu links to the main Quark sites too.**

"This interim upgrade adds new support for **HTML and PDF** import and export, among other things."

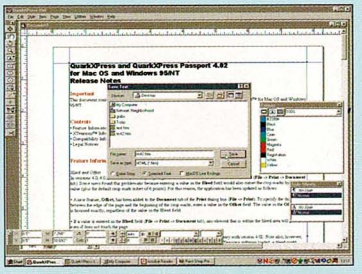
# Step by step – exporting HTML



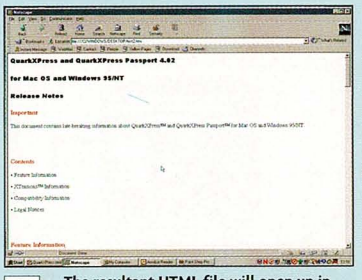
**01** Exporting HTML is really simple. Here we have styled up the Quark Readme file from the 4.1 CD. As you can see, it's pretty much like typical text you would have, with a main heading and some coloured section headings.



**02** Before saving out any text, check the settings in the Edit›Preferences menu. There aren't many preferences to set, but you should definitely set the size attributes. As HTML only caters for a handful of font sizes, you had best choose the relationships wisely.



**03** Now simply select the text you want to export (or you can choose to save the entire document) and choose Save Text As from the File menu. Choose HTML as a file type, and if you want to include specific font information, click on the box.



**04** The resultant HTML file will open up in any web browser, displaying your styled up text, complete with bold, italic, colour and, if you specified it, even in the specific fonts you chose. This file is a good basis for a more complicated web page.

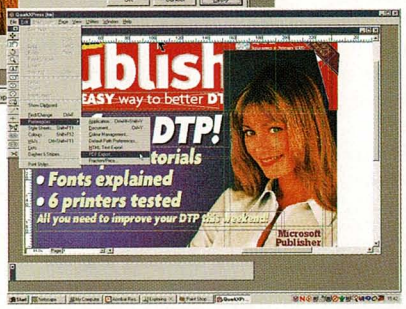
A new scissor tool is available for breaking text paths, and cliping path functions have also been tweaked.

for website professionals, who'll no doubt want to optimise any graphic items themselves.

Exporting text is easy – just select the text you wish to export and choose Save Text as from the File menu. Along with the usual choices, you'll find you have the option to save as HTML. The saved text isn't merely styled text, but has standard HTML headers etc, so you can load it straight into a web browser if you want. Tags are generated for type styles, including things like bold and italic, and colours. Sizes are determined by the HTML preferences (to be found in the Edit, Preferences menu), and are defined simply in terms of point sizes – eg, above 12pt is HTML font size 4, 24pt is font size 7 and so on.

One thing to watch out for here though is that if you use a proper italic font (eg, Boton-Italic) rather than a normal font with an italic attribute, the resultant HTML won't be italic. The same goes for bold styles, as the exporter merely picks up the applied styles of text, so to preserve these, you'll have to set Use Fonts from the preferences.

Importing text is similarly easy, and surprisingly effective. *XPress* makes a good job of stripping out unwanted tags, and importing just the text, styling it from the HTML tags. It will even create colours which don't currently exist in your document, while cunningly matching up RGB colour which already exist.



Make sure you set your preferences (from the Edit menu) before using either of the new HTML and PDF tools.

This certainly provides a lot of the functionality people have been crying out for, but it would still be nice to be able to export full pages as HTML, pictures and all. I'm sure we'll see it soon.

## Overall

There is certainly a lot more that could be done with *XPress*, most of which is being worked on for version 5.0, I'm sure.

As it stands, the 4.1 release probably provides enough support for PDF and HTML to keep general users happy, though the HTML export is nowhere near as comprehensive as that offered by *InDesign*.

Quark have really offered just enough to keep people going until version 5.0 eventually appears. That said, this is still an all-round great product, and for the meantime, *XPress* is set to remain the popular choice for DTP professionals. cp

## Applescript

There has been a major change to the way Quark*XPress* implements Applescript on the Mac platform. This has been to allow scriptability of features which weren't previously available in earlier versions. Mainly these are features of 4.0 that weren't supported before. You should find that any of your existing scripts work fine with the new version of *XPress*, but it may be wise to test them.

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"Certainly worth upgrading to! Potential purchasers might want to wait for 5.0."***

"Quark are offering enough with 4.1 to keep people going until **version 5.0** eventually appears."

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| EPSON | STYLUS COLOUR PHOTO 750 | 187/193 | £4.49 | £7.99 |
| EPSON | STYLUS COLOUR 900 | 3011/5011 | £5.99 | £9.99 |
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# Viewsonic VP181 Monitor

A monitor is the most important visible component of your computer, but should you pay this much? **Ben Vost** investigates.

FOR
- PC
- Mac

**Key Features**
- Digital video card support
- Large screen area
- Good colour saturation
- USB hub

**System Requirements**
- Drivers for Windows and Mac included

**Distributor**
- ViewSonic
- 01293 643900
- www.viewsonic.com

**Price**
- £2,940

While we are all used to seeing traditional CRT (Cathode Ray Tube) monitors everywhere we look, more and more now you see LCD (Liquid Crystal Display) monitors appearing.

There are obvious advantages – they are much smaller and lighter, they don't use as much power and they don't kick out harmful radiation. They're used more and more in banks, hospitals and even supermarkets and are starting to appear as options on high-end home computer systems.

The problem is that they're very expensive when compared to the well-known method of vacuum tube assembly that CRTs are based upon and are they really suitable for the life of a dedicated DTP monitor?

Where CRTs have the advantage is in the colour purity of their transmitted light, rather than the reflected light that LCD monitors display. This means that colours can be more saturated and vibrant, compared to the sometimes dull picture that LCDs are known for – fine for displaying long columns of figures, but we want to process images and make sure our pages look right, not use a spreadsheet.

So it's nice to be able to say that the display pumped out by the ViewSonic is one of the best I've seen in an LCD monitor. Lines are sharp, colours are well-saturated, though obviously not quite as well as the best of traditional CRT monitors, and best of all the picture is visible through a huge range of angles – you can practically see an image from the side of the monitor.

Like all LCD displays, the VP181 has a perfect resolution, in this case 1280x1024, so you'll need to start working in that resolution if you wish to get the best performance from the monitor. LCDs aren't as flexible as CRT monitors which will happily display a wide range of resolutions, they have a fixed pixel size and lower (or higher) resolutions are based on interpolations of those pixels.

This means that the 'look' of the picture gets progressively worse as you move away from or towards the resolutions which are roundly scalable from the norm of 1280x1024.

That said, the VP181 does do a pretty reasonable job of the scaling, so if you find yourself forced to work in a lower resolution like 1024x768 for a time you won't complain too much. In addition to this, the VP181's display can be twisted 90° so that it can be used as a portrait monitor, great for page layout. The monitor itself is removable from its plinth, so you can always hang it on the wall of your office.

In terms of connections, the VP181 has several video inputs. In addition to the analogue VGA that 99.9% of monitors have today, you'll also note a connector for the brand new digital video cards that are filtering out from manufacturers. These mean that no picture adjustments are necessary since the monitor will re-calibrate itself. Lastly, the monitor also has a video in port so that you can plug your camera into its composite or Y/C inputs and display its output in a picture-in-picture window on-screen. The trouble is that all this loveliness comes at a cost. The VP181 might be the largest LCD monitor I've seen (with a viewable area of 18.1"), but it also has the largest price tag at two and a half grand not including VAT. I think it would be hard to justify getting one of these babies solely because of its small footprint, especially if the money was coming out of my own pocket.

That aside though, it's still the nicest LCD monitor I've seen to date.

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"The best display I've yet seen on an LCD monitor, and a good size too at 18". Top notch, but – inevitably – expensive."***

"**LCD monitors** are smaller and lighter than CRTs, don't use as much power or emit harmful radiation."

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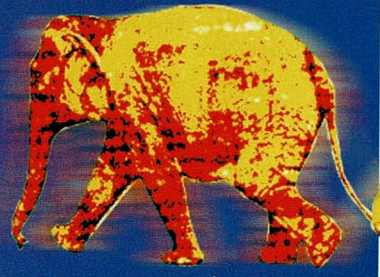

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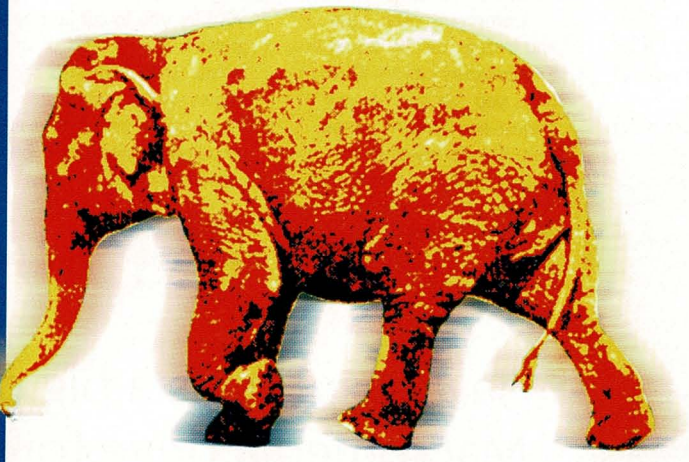

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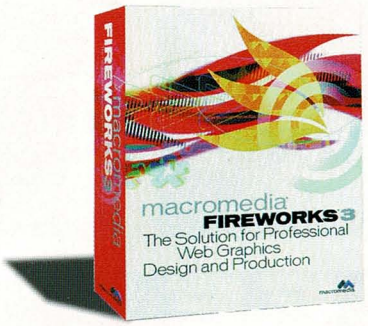



# Fireworks 3

Teamwork is the name of the game for Macromedia's top graphics application, Fireworks. **Shaun Weston** lights the fuse.

FOR
**PC**
**Mac**

**Key Features**
- Export as Flash
- History Palette
- Button Creator
- Flexible Integration

**System Requirements**

**Macintosh**
- G3 or higher recommended
- Mac OS 8.1+ 64Mb RAM
- 100Mb hard drive space

**Windows**
- Intel Pentium (PII recommended)
- Windows 95/98/NT4+ 64Mb RAM
- 100Mb hard drive space

**Distributor**
- Macromedia
- 01344 458600
- www.macromedia.com

**Price**
- £139
- Upgrade £99

Upgrading to the new version of a favourite program is difficult. For one, it's often not worth it but you don't find this out until you've paid your money and installed.

Another is that you've just got used to the old one and wonder whether it's worth investing in a radical change of interface.

The good news for *Fireworks* users is that the improvements really are improvements and the interface hasn't changed that dramatically.

Macromedia engineers have listened carefully to what users have wished for (using the *Fireworks* Wish List) and have subsequently produced a feature-enhanced version that will impress professional web graphics designers and new designers alike.

## Quick access

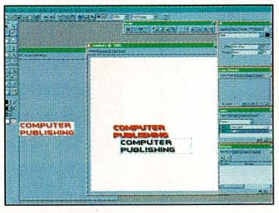
Graphics designers will appreciate how handy it is to have several different ways of performing one task. It means you can pick and choose exactly how you want to use a program.

*Fireworks 3* optimises this feature by integrating well with other programs via a simple cut-and-paste route – the same task can be performed via the Export or Import feature.

Tools are to hand very quickly, whether you want to use boxes and buttons or keyboard shortcuts.

Commonly used logos and images can be stored in the *Fireworks* Library. From here, you can open a new project and drag an image from the Library onto the canvas ready to be re-edited.

Javascript buttons can also be stored and viewed in the Library, maintaining their interactivity. Sharing Library content is simple using the Import and Export facility, enabling you to combine ideas and share your work with colleagues.




**You can design a text graphic (or any vector graphic, for that matter) and save it as a Fireworks .PNG file. The file remains editable thereafter and you can drag a copy of it to another canvas if you like.**

The best of the usability enhancements has to be the History Palette. In a basic sense, this feature offers precisely what you have come to expect from good graphics programs: multiple undo and redo commands.

The *Fireworks* History Palette goes one better by providing you with the flexibility to save groups of commands as Javascript. This means you'll be able to save favourite tasks as a group of commands ready to be used on other images.

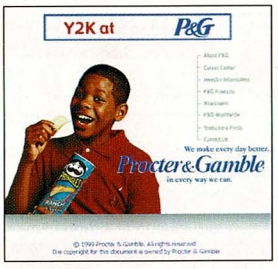
Talk about timesaving! No more repeating laborious steps or getting something wrong because you couldn't remember how you did it in the first place.

The History Palette also enables you to cut and paste individual or groups of steps across other platforms and allows you to see the Javascript as text. This is an excellent way to learn how to write it yourself.

## New tools

Javascripting is a big part of the Macromedia drive for interactive optimised web content. *Fireworks 3* will help you design buttons and animated GIFs and will save or export them in various file formats.

The step-by-step Button Creator speaks for itself. It will help you create simple or complex rollover effects, special link effects and also native *Flash* .SWF files for use with *Flash 4*.

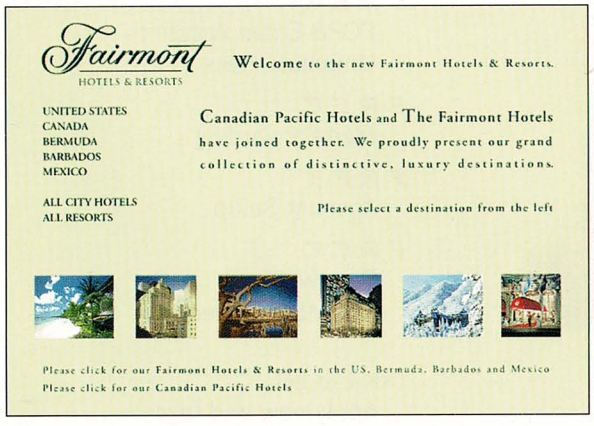



**Another fine example of the versatility of Fireworks' text and graphic capabilities: the official Proctor & Gamble website.**

Don't be put off by the multitude of new tools at your creative disposal and the fact that many familiar tools from previous versions have moved around a little (for instance, the Crop tool is now in the Selection toolbar and Drop Shadow is buried in the bulging Effects box).

Once you open a new project, you'll notice how the

**Fairmont Hotels have something of a reputation for being posh. With the help of Fireworks combined with Dreamweaver, their website oozes class and dignity.**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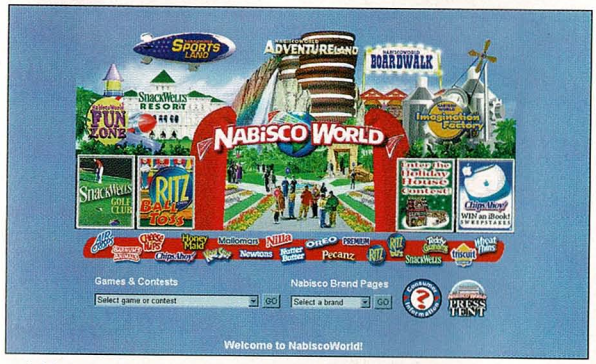
"Javascripting is a big part of the Macromedia drive for **interactive optimised** web link effects."




**Probably one of the year's top ten websites for having a sparkling entrance page! Fireworks graphics are used to provide colour and quality and very small file sizes.**

canvas has tags at the top. These are for editing and exporting purposes and come in useful guides for creating web graphics. They also naturally lead you to experiment with other unfamiliar tools and buttons, thus familiarising yourself with the *Fireworks 3* improvements. Most noticeably, the Effects section has tripled in size to include blur and colour options and a Modifying toolbar which floats freely once you've selected an image.

Animated GIFs are simple to build using the Frames Palette. The best part of animating in *Fireworks 3* is that the end product can be shrunk especially for use on the web.

This makes it our choice for best GIF animator over *Paint Shop Pro 6*, though we have a suggestion for the next *Fireworks* Wish List: How about some of those rollover drop down menu bars as featured in *Paint Shop Pro 6*?

## Int' it great!

*Fireworks 3* works well with many other design applications, such as Adobe *Photoshop*, Adobe *Illustrator* and Corel*DRAW*.

In fact, we've found that it has a better relationship with *Illustrator* than *Photoshop* does! *Fireworks* vector frames can be exported to *Illustrator*, along with text, stroke, fill colour and images.

This is achieved using the Export to Illustrator function or the simple cut and paste command. *Photoshop* effects layers are imported into *Fireworks* without losing the means to edit. Text also remains editable.

The strongest integration is with other Macromedia programs. *Dreamweaver 3* works closely with *Fireworks 3* to maintain smooth workflow from one application to the other (see our *Dreamweaver 3* review, issue 7, page 70).

As soon as you set the external image editor in *DW3* as *Fireworks*, images and graphics are automatically updated as you work in either program.

*Fireworks* behaviours (rollover effects, etc) are recognised by *DW3* and vice versa. Libraries also share information from one program to another.

It's this sort of tight integration that makes *Fireworks* and *Dreamweaver* the tools of choice for many of today's web designers.

The native .SWF format for *Flash 4* users can be produced in *Fireworks 3*. This, apparently, was one of the most popular 'wishes' in the *Fireworks* Wish List and further evidence that Macromedia has their customer in mind when redesigning software.

## Context

It doesn't seem to matter which graphics application you use, *Fireworks 3* will replace or complement it based on the usability of its features. It's difficult to find this strength of integration elsewhere without having to buy a whole suite of same-brand products.

Not so much an improved version as a complete redesign, *Fireworks 3* should satisfy anybody working with web graphics as well as high resolution images.

For further evidence of how *Fireworks* can improve the looks and download speed of a website, try this small selection: www.fairmont.com, www.triscuit.com and www.pg.com.

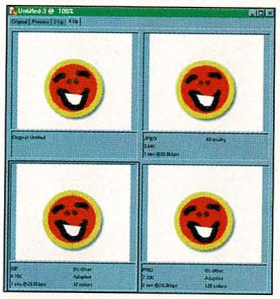
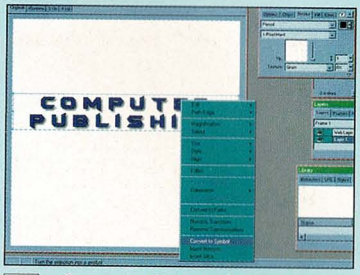
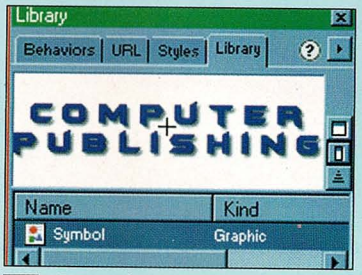


**Image optimisation options come in many varieties! From the main project window, click the tag marked 4-Up to see four versions of your graphic before you export or save it. Each of the four images can be altered to help you shrink the file sizes further without sacrificing image quality.**

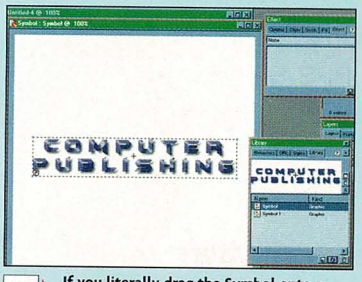
## Top techniques: Using the Fireworks 3 Library



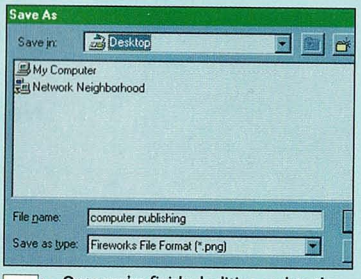
**01** Create a text image, apply effects and make any changes you wish. With your mouse, right-click the image and choose Convert to Symbol. The Fireworks Library only stores text and images as Symbols in much the same way as Flash and Dreamweaver. PS: this helps integration!




**02** You can choose to save your Symbol as a Graphic or a Button. If you choose Button, any interactivity you apply will be saved along with the graphic itself. Once you press OK, you'll notice the Symbol appears in the Library dialogue box. If you click once on the filename, the Symbol will appear in the Library viewing window.




**03** If you literally drag the Symbol onto a canvas (using your mouse), the Symbol can be edited further. First, you have to right-click and select Symbols>Edit Symbol. Now you can apply more effects and make lots of radical changes!




**04** Once you've finished editing, update the Symbol by saving it or repeat the first two steps to create a new Symbol based on the original. If you do this (as we've done), you'll notice that we have two Symbols in the Library. Save these as Fireworks .PNG files for future use.

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"The perfect complement to a good meal is a fine glass of wine. Fireworks 3 is a good choice of claret for any occasion, whether you're a first-time drinker or something of a connoisseur. On the minus side, we think the upgrade should cost half as much as it does."***

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# Kodak DC290 Zoom

FOR
**PC**
**Mac**

The latest Kodak digital camera may not be the cheapest on the shelf but it's got lots of megapixels, says **Shaun Weston...**

### Key Features
- Burst and time-lapse functions
- High picture resolution
- Optical and digital zoom
- 20Mb memory card

### System Requirements
- P90+ or PowerPC-based Mac
- Win 98 or Mac OS 8.5.1+
- 16Mb RAM (PC) 32Mb RAM (Mac)
- USB Port or PCMCIA

### Distributor
Kodak
0870 2430270
www.kodak.com

### Price
- £799.99

Hot on the trail of the excellent DC280 Zoom (reviewed in issue five), the new DC290 takes pixels to a new dimension. Building upon a previous two megapixel performance, this 3.3 megapixel digital camera uses interpolation (the technique of filling in the gaps in between pixels) to improve the quality of the captured images. Without interpolation, you're still going to get a whopping 2.1 megapixels for your money.

And here's where we find the sticking point: or 799 of them to be precise. We don't doubt the sterling performance of Kodak's high-resolution technology but we do object to the price and the fact that the box doesn't contain a mains adapter. You will soon find this irksome if you intend to use the camera mostly in the home or for attaching to your TV or computer (to view pictures). There is, however, a set of rechargeable batteries and a recharging unit. The camera uses four AA batteries, which will drain quickly if you intend to use the review function and they take eight hours to recharge.

Price and power consumption aside, the DC290 Zoom really does give the competition a run for its money. There are four settings for image quality, from Standard to Ultra, which eventually leads up to a brilliant 2240 x 1500dpi resolution. The medium setting (at 1440 x 960dpi) will give you in the region of 38 pictures using the included 20Mb CompactFlash memory card. We particularly like the Burst function which allows you to take a series of pictures at three shots per second.

The advantage of having a 3x optical zoom as well as a 2x digital zoom is that the digital variation actually reduces the quality of your image the closer you get. The optical zoom doesn't do this because it uses the lens to magnify an area instead of the camera's ability to resize images digitally. You will need to use the LCD screen to preview digitally enhanced images as the conventional viewfinder can't do it.

Images may be saved as uncompressed TIFFs (good for making large prints but heavy on memory) or one of three levels of JPEG. To get the most pictures out of the 20Mb card, use the Good quality setting. After that, you have Better and Best, which are high quality settings for everyday camera use.

The camera comes complete with very simple to use software compatible with a PC or Mac via a USB or PCMCIA Card connection. All Kodak need to do now is throw in the AC Adapter and a camera case – perhaps the next release will get these sorted.

"You can take a series of pics at 3 shots **per second**."

### Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"An exceptionally competent camera for home or professional users though it takes a fair bite out of your bank account."***

## DC290: where the buttons are!

The microphone is used to add up to two minutes of sound per image

The 8x zoom is optical and digital

The Video Audio Out jack and the USB connection

Use the Mode Dial to switch between functions

# Epson Expression 1600

**Shaun Weston** tests the new Epson scanner and comes out with a pleasing Expression on his face...

FOR
**PC**
**Mac**

### Key Features
- 36-bit colour
- Quiet scanning and very quick preview
- Includes Adobe Photoshop 5.0 LE

### System Requirements
**Windows**
- Win 95/98/NT4 (SCSI)
- Win 98 (USB)

**Macintosh**
- OS 7.5 + (SCSI)
- OS 8.1+ (USB iMac)
- OS 8.5 (USB G3)

### Distributor
Epson
0800 220546
www.epson.co.uk

### Price
£639

Scanners have come an awful long way since the dark days when they were noisy, bulky and inefficient monstrosities. Now, they're sleek, quick and quiet and cost quite a few pennies less.

The latest flatbed scanner to arrive at the *Computer Publishing* office is the Epson Expression 1600. Not having reviewed a scanner since issue three (the expensive GT-7000 USB), we thought we'd better roll our sleeves up and put it to the test.

The first thing we did was plug in the USB connection. No problems there, though the installation process was a different story. The User Guide illustrated a dialogue box featuring the appropriate driver to get started. Unfortunately, the dialogue box on our *Windows 98* display didn't contain the relevant driver, so we had to initiate a search. If you have this problem, you'll need to search through the CD's folders manually because *Win98* doesn't search thoroughly. We eventually located the driver in Epson>English> Win98.

Once the ball was rolling, the 1600 was amazingly quiet and fairly quick when scanning large but low to medium resolution images. Higher res images were slow but wonderfully crisp and accurate to scan as a result. You can choose colour and greyscale settings up to 36-bit while resolution settings will exceed the optical resolution of 1600dpi by interpolating to 3200dpi.

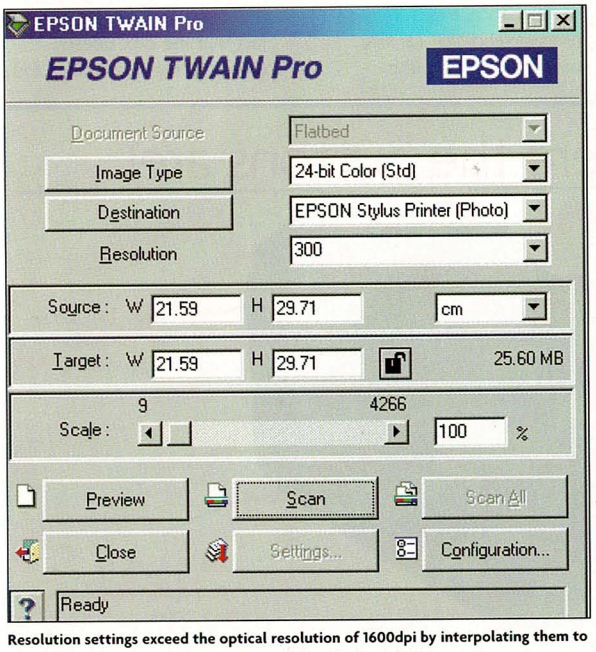
## Just testing

Our white paper test came out much better than expected – this involved scanning a piece of bleached white paper and then boosting the contrast settings to the maximum to reveal 'fall-off', or darkening of the edges due to inconsistent coverage. In fact, there was no evidence of fall-off at all.

We then scanned a magazine cover and played around with some of the software tools – the low settings, such as 24-bit standard at 96dpi, lacked definition. There was also heavy banding across the scanned image. Boosting the dpi improved the scan considerably though the best results were at 600dpi or above. Fortunately, the Expression 1600 excels at the high resolutions.

The Optical Character Recognition software is unspectacular but reliable. Should you wish to enhance your OCR options, you'd do well to install the included TextBridge Classic software, which is a strong application.

Likewise, your images will benefit from the installation of a Limited Edition of Adobe *Photoshop 5*. This is also found in the Epson Expression box, adding value to the hardware and an expert helping hand to your scanning projects.




**Resolution settings exceed the optical resolution of 1600dpi by interpolating them to 3200dpi – fortunately the Epson 1600 excels at high resolutions.**

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"A scanner for high res printing projects that is surprisingly ordinary at web-standard resolutions. Blissfully noiseless."***

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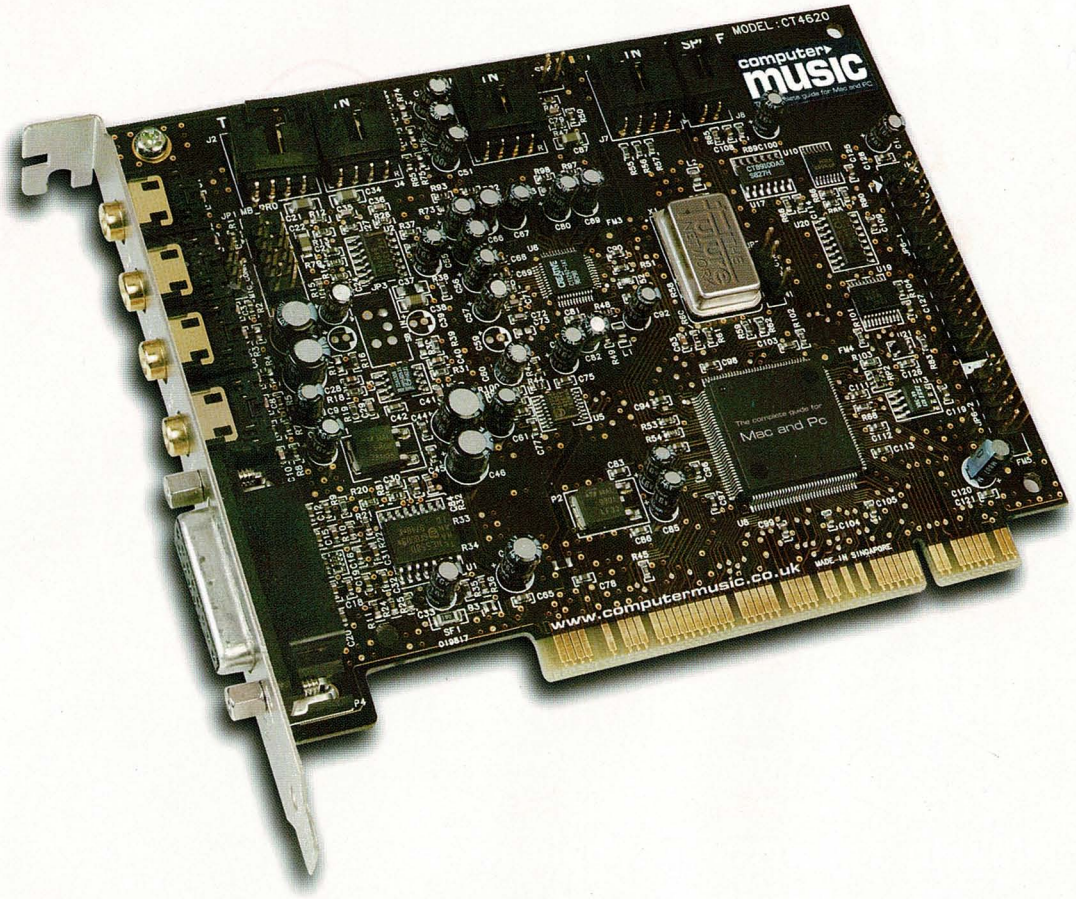


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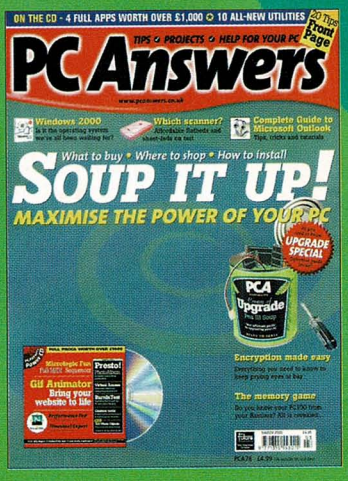
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# PC Answers

# Cordless Desktop iTouch

FOR PC

Keyboards don't have to be boring and predictable. Take this stylish internet-ready Logitech, for instance, which **Shaun Weston** takes for a spin...

The iTouch cordless mouse is great for left and right-handed people who don't want to mess around with cables.

## Key Features

- Cable-free mouse and keyboard
- Ambidextrous mouse
- Quick access multimedia buttons

## System Requirements

- PC with PS/2, serial or AT ports Win 95/98/NT4 Basic functionality with Win 3.1

## Distributor

- Logitech
- 01306 734300
- www.logitech.com

## Price

- £79.99

It would be easy to neglect the simple computer keyboard simply because it serves a purpose and doesn't need to be anything special.

The internet has breathed new life into the common keyboard by improving functionality (quick access buttons), which has led to enhanced design and improved comfort.

The Cordless Desktop iTouch from Logitech takes key-tapping quite seriously, especially if your needs revolve around having very little desktop space. This very cool-looking keyboard sits high (if you want it to) and provides you with a range of options should you need to quickly open a program or a website.

The multimedia buttons along the top of the 'dashboard' are for playing CDs or MP3 files, as well as accessing Windows Media Player content.

To the right, there's a set of programmable buttons that, if left unaltered, would swift you to the iTouch homepage. Otherwise, they will take you to any program installed on your PC or any web address on the internet.

The Microsoft Natural Keyboard has more buttons, which would be nice to have on the Logitech too were it not for the fact that most are useless anyway. Instead, Logitech have opted for a minimalist style that still offers all you'd expect from an internet-ready keyboard.

The keyboard and mouse operate using a digital radio frequency that works from a range of six feet. This is helpful if you have limited desk space or if you want to make yourself more comfortable further away from your PC.

The radio receiver attaches to the PS/2 or AT port (for keyboard) and the PS/2 or serial port (for mouse). The lead is long enough to have the receiver placed somewhere safe but still within frequency range.

It's also nice to know that batteries are included and you'll need them for the mouse (2 x AAA) and the keyboard (2 x AA).

Battery life depends on the quality of battery you use. Logitech recommend Duracell though we suggest any alkaline alternative. Initial testing of the product produced good results in this area. It was one and a half months before the batteries had to be replaced.

The digital radio frequency operates from a range of six feet – helpful if desk space is limited.

The installation process is hassle-free and the software is simple to use – no flashing lights and unnecessary nonsense here. Each mouse button is programmable and the scroll wheel also acts as a button (ideal for the double-click function). On top of all this is a five-year guarantee.

Logitech have produced yet another peripheral that's not only handsome but intelligent and well mannered too – perfect for avoiding all those nasty, scruffy cables at the back of your PC! cp

The iTouch cordless keyboard looks good and performs better than most of the 'quick access' internet keyboards we've come across so far.

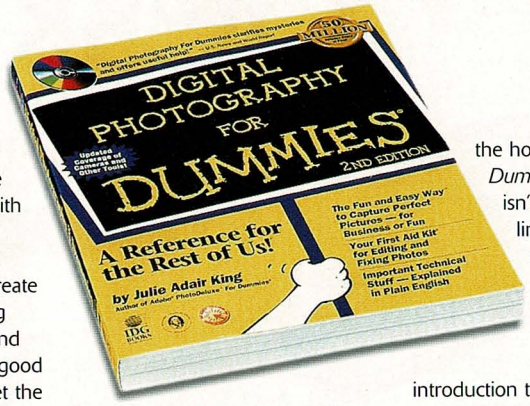
"The multimedia buttons are for playing **CDs or MP3s**"

## Verdict

| | |
|---|---|
| VALUE | ★★★★★ |
| EASE OF USE | ★★★★★ |
| PERFORMANCE | ★★★★★ |
| **OVERALL** | ★★★★★ |

***"A keyboard for home and business users that need quick, comfortable access to the internet."***

# Digital Photography
## for Dummies




It's an indication of how swiftly digital image technology has progressed that we're into the second edition of this fine book already.

Julie Adair King, fresh from writing countless other books about *Photoshop*, *PageMaker* and the like, returns to explain the new intricacies of digital photography and to ease our concerns about the expense and difficulties involved.

Just as with most of the *Dummies* range of books, the content is legible for novice technology buffs who are still trying to get a handle on the associated jargon. *Digital Photography for Dummies* is aimed at the beginning and intermediate-level user looking to improve their photography skills by making the most out of the accompanying software.

And to help get you started, the book comes with a CD containing Kodak *Picture Easy 3.1*. The final few chapters of the book deal with improving your photographs using the software but doesn't go into as much depth as, say, *Photoshop 4 for Dummies* (by the same author). Before you've even installed the software, you might have taken a hundred shots with your camera already.

The first few chapters concentrate on how to create a good photograph using natural light conditions and goes on to demonstrate good printing techniques to get the best out of your image.

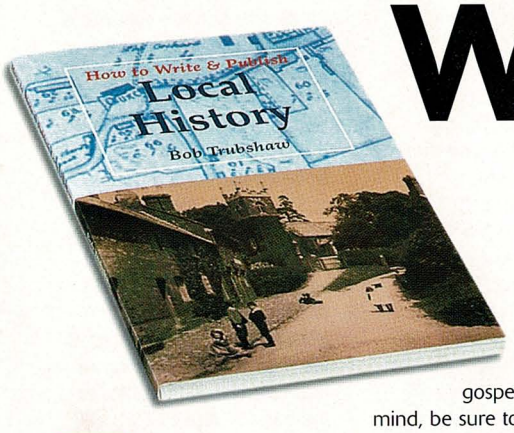
Information is presented in small chunks that are easy to find should you need to quickly refer to the book.

Mac users need not balk at the abundant use of *Windows* screen shots – the author hasn't forgotten about you. Each tip, trick and technique is relevant to the Macintosh platform unless stated, in which case an alternative is suggested.

Rich Tennant's cartoons add to the informal and welcoming personality of the book and are in keeping with the house-style of the *Dummies* range. This isn't the bottom line solution for digital photography buffs but it's more than an excellent introduction to the medium.

**Rating:** ★★★★★
**Author:** Julie Adair King
**Publisher:** IDG Books
**Price:** £23.99
**Web:** www.idgbooks.com
**ISBN:** 0-764-504-31-2
**Supplier:** Transworld

# Write & Publish
## Local History




Should you need further DTP enlightenment than this magazine offers, especially if you're writing about local history, look to this decent guidebook.

Bob Trubshaw is something of an expert in this area after writing around 16 guides to Leicestershire's local history. His knowledge and experience is invaluable, but it's only a guide, not the gospel. With this in mind, be sure to read his tips on the legalities of self-publishing but seek professional advice as well should you need more information or if you are not sure about specifics.

Likewise, the advice on how to put your publication through the publicity mangle is good, but it's short of the specifics you will need to do a thorough and professional job. On the other hand, Bob Trubshaw's take on house styles, writing techniques and appropriate use of illustration is excellent and should be valuable for anybody wanting to improve in these areas.

The book is based on current UK practises, which is useful for maintaining a consistent style relevant to your local area.

So, if you've written a wonderful local guide to the history of Little Rock, Arkansas, you can bet it's not going to sell well at WH Smith's in Frome, Somerset. But then again, you never can tell!

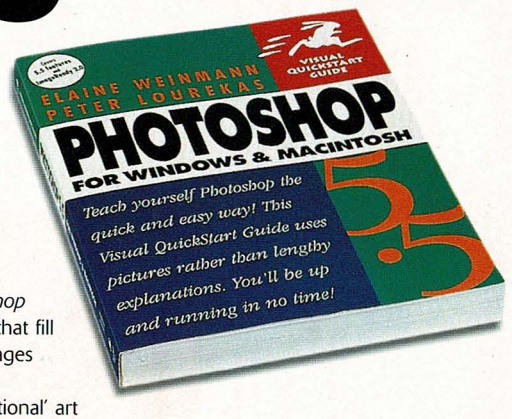
The intricacies of publishing from binding to printing is covered, as is design and typesetting and the cost of producing your book or booklet. A brief section on the uses of the web is too small to be of any use to the serious publisher – in this case, you're better off with a web publishing guide.

The difficult stages of self-publication are here to read and digest and hopefully not be intimidated by. *How to Write & Publish Local History* is a pleasant if rather formal introduction to the industry from one specific angle.

**Rating:** ★★★★★
**Author:** Bob Trubshaw
**Publisher:** Heart of Albion Press
**Price:** £9.95
**Web:** www.indigogroup.co.uk/albion/
**ISBN:** 1-872-883-33-8
**Supplier:** Indigo Press 01509 881715

# Photoshop 5.5

## for Windows & Macs


ELAINE WEINMANN
PETER LOUREKAS
VISUAL QUICKSTART GUIDE
PHOTOSHOP
FOR WINDOWS & MACINTOSH
Teach yourself Photoshop the quick and easy way! This Visual QuickStart Guide uses pictures rather than lengthy explanations. You'll be up and running in no time!
5.5

In-depth, these days, doesn't have to mean sifting through the contents of a book the size of an IKEA coffee table.

In this age of shrinking technology and 'small is beautiful' ethos, the makers of the *Visual Quickstart Guides* have produced another little gem to improve our DTP skills.

*Photoshop 5.5 for Windows & Macintosh* is a bite-sized bible useful for casual or professional graphics artists. The content is crystal clear and even though it isn't written in a particularly 'chatty' style , it isn't formal or laden with pointless technical jargon either.

This makes it ideal for the novice *Photoshop* user who needs to find information easily, in digestible chunks.

The intermediate *Photoshop* artist should benefit from a book of excellent notes written by people who know their subject inside out. *Windows* and Mac information is separated by page rather than by chapter, which is useful for comparing the differences between the two formats if you're working with both. Probably the biggest advantage of having a book of expert notes is that simple nuggets of data aren't lost in the jungle of unnecessary text.

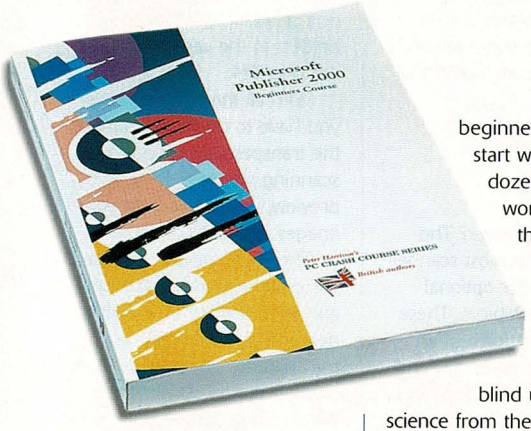
If you want to learn how to create a path using the Pen tool, simply look up Pen tool in the index or go straight to the Paths chapter.

The seven-step guide takes you from point A to Z and provides a useful tip that will help you master the tool, or at least use it quicker. This is but one example. And unlike many other *Photoshop* books that fill their pages with 'inspirational' art to show you what the software can do, this guide considers the possibilities the package offers without putting you off forever. 18 pages of *Photoshop* shortcuts enhance the efficiency of the program and also save you time. This invaluable aid to working with *Photoshop* gives the official Adobe software manual a run for its money.

**Rating:** ★★★★★
**Author:** Elaine Weinmann & Peter Lourekas
**Publisher:** Peachpit Press
**Price:** £14.99
**Web:** www.peachpit.com
**ISBN:** 0-201-699-57-5

# Publisher 2000

## Beginners course




Think about how refreshing it would be if, for once, you opened a book 'for beginners' that didn't start with half a dozen unfamiliar words. Wishful thinking, you might say, considering the amount of novice guides that blind us with science from the word go.

Then look again, for the real McCoy is out there and it exists under the heading of *Peter Harrison's PC Crash Course Series*. Part of the series is the *Microsoft Publisher 2000 Beginners Course*, of which we have a copy and which has been well thumbed since we first received it. The reason it's become so popular around here is because it speaks in English, is presentable without being complicated and it does exactly what it says on the tin. The tin, for your information, says 'Nothing is assumed and no jargon is used.'

You can forget about options because you don't have many. Simply put, if you want to find out how to insert WordArt in your document, this book explains how do so in clear, authoritative words that don't expand into a cross-referencing nightmare. If only all beginners guides were like this (send me a *Dreamweaver 3* book somebody!).

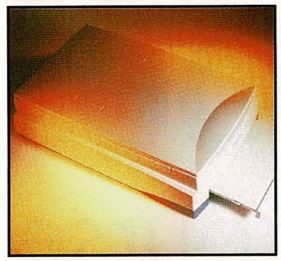
Even the accompanying floppy disk is a no-nonsense, no trial versions, no demos sort of thing. Instead, the diskette contains practice files used in the book. The exclusion of a decent index is frustrating, taking into account the breadth of information and range of tools available, though the massive contents section tries to make up for it. The spell-checking feature is left until last as it's probably the least important part of *Publisher*.

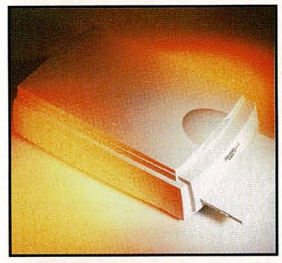
A tremendous book and a delight to review, even for us Smart Alec hacks that think we know it all. cp

**Rating:** ★★★★★
**Author:** Peter Harrison
**Publisher:** PC Productions
**Price:** £16.95
**ISBN:** 1-873-005-81-4
**Supplier:** Computer Manuals
0121 7783333

reviews round-up

# Transparency Scanners





Specially adapted for 35mm transparencies, these scanners are a mixed bag. **Rod Lawton** dives in, but is surprised by the results...

## On test

**Microtek ScanMaker**
Lots of software, and versatile but lumpy p78

**Agfa DuoScan**
Logical, accessible controls – very basic p78

**Umax Astra**
Simple to use, if crude looking. Good value p79

**SlideScan**
Cheapest and cleverest, but a fiddle to set up p79

**Nikon CoolScan**
A masterpiece of design, and it does 35mm! p80

Mention scanners and most people think of A4 flatbed models, where you slap your magazine pages or photos under the lid and hit the Scan button to turn them into digital images you can include in your DTP layouts and web pages.

These machines work by shining a light on the page or the photo and analysing the colours reflected back to the scanning head as it moves across the scanning bed. This is all well and good when you're scanning printed images, but you may want to work with different types of original.

The problem with scanning photographic prints is that the images they contain have already gone through one copying process at the photo lab. This will have softened the fine detail in the original negative, compressed the tonal range (prints can't display the whole range of tones that negatives can record) and probably distorted the colour, too.

What's more, many photographers prefer to work with transparency ('slide') film because it offers better quality than ordinary negative ('print') film. It's highly likely, then, that you're going to want to scan in slides and negatives at some stage, either because it's all you've been given or because you need the extra image quality.

Sadly, you can't just place a negative or slide on your flatbed scanner and expect it to work. Most scanners will only work with reflective originals, and transparencies only become visible if light passes through them rather than simply bouncing off the the surface.

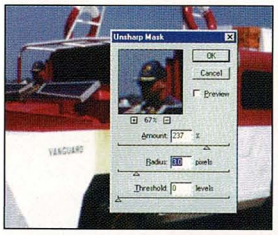
## Scanning solutions

So what's the answer? The one adopted by most scanner makers is to offer optional transparency adaptors. These usually take the form of an illuminated lid, or 'hood', and the Umax Astra included in our round-up is a typical example. Instead of using a lamp underneath the scanning plate to bounce light off your artwork, it incorporates an illuminated panel in the lid to shine light through it. As far as the scanning head is concerned, light is light, and it records the image of your transparency in the same way as it would scan a print.

Agfa and Microtek have followed a different route with their DuoScan and ScanMaker models respectively. These include a separate scanning tray where you can place transparencies directly on a glass plate in the case of the Agfa, or use one of a series of special film holders in the case of the Microtek.

With all three scanners, all you have to do then is choose the transparency option in the scanning software, then preview, adjust and scan your images as usual.

The Agfa and the Microtek are pretty expensive, though, and even the Umax is a little dearer than rivals without transparency adaptors. Is there another option? Well there wasn't... until somebody dreamed up the remarkable little SlideScan adaptor. Two mirrors reflect the light from standard flatbed scanner lamps up, over and then back down and through a 35mm




**You can use your image-editor's filters to improve the quality of scanned images, but even tools like Photoshop's Unsharp Mask can only enhance the detail that's there, not bring out detail that isn't.**

transparency placed on the scanning tray underneath. Simple yet brilliant, it sets out to provide transparency scanning capabilities for any flatbed scanner (some models are incompatible, though – see the website) and for just £59. There are no extra lamps and hence no need for a power supply, and since it uses the same light as the scanner, no worries about shifting colour balance.

As well as specially adapted flatbed scanners, there are expensive, specialised film scanners. These don't scan reflective materials at all, only slides or negatives. Some models handle 35mm film only, some can do 35mm and APS films. Either way, they're hardly mainstream products and they're going to have to do something special to justify the outlay. That's why we included the Nikon CoolScan III film scanner.

## Ease of use

If you use your scanner all day and every day, handling is important. The SlideScan adaptor is cheap, but it's also fiddly and time-consuming to use so it's best kept for emergencies only. The Umax Astra is easier, because all you have to do is pop your transparency on the scanning bed as normal.

The Microtek goes one step further with a range of adaptor trays for mounted slides in a variety of sizes, or complete filmstrips, like those supplied by photo labs along with your prints. It's a pity these aren't supplied as standard with the Agfa which, despite being suspiciously similar to the Microtek in just about every respect, is also substantially more expensive.

All of these flatbed transparency scanning solutions have one thing in common, though. They're all really designed for reflective originals, and you'll have to zoom in carefully on the preview images to crop around something as tiny as a 35mm negative. Also, the resolution of the preview images isn't designed for that kind of close inspection, so it could be hard to crop your slides accurately without using an image-editor later on.

The Nikon CoolScan is different. It's designed specifically for 35mm originals, so the preview scans are a good size, with plenty of detail and they're already cropped. To scan a slide you pop it in a slot in the front, to scan a filmstrip you feed one end into the adaptor and the CoolScan winds it through automatically. If you've got lots of transparencies or negatives to scan, a dedicated film scanner is going to prove quicker and more painless.

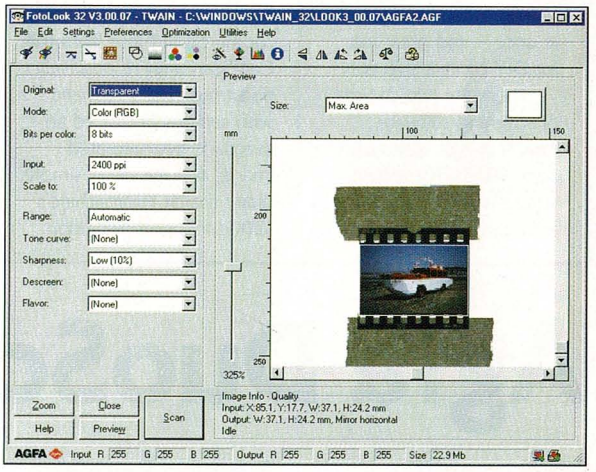
## The acid test

But will the results justify the outlay? Wouldn't it be nicer to find a scanner that did reflective *and* transparency scans, killing two birds with one stone? Or are there too many compromises in a flatbed scanner to get the quality you need?

You can skip to our test results to learn the truth, but there are clues even when you're setting these machines up. One is the Nikon CoolScan's resolution – at 2700dpi, it's twice that of rival flatbed models. Another is its inbuilt autofocus system for ensuring that your transparencies are in perfect focus for the scanning head. Flatbed scanners don't have focusing systems. Will this prove to be significant?

There's another point to bear in mind when interpreting the colourful claims on the scanner boxes. Most A4 flatbeds now boast an interpolated resolution of 9600dpi. Interpolation is a software technique that blows up a bitmap image, guessing at the extra pixels it needs to add to produce the bigger image. You don't get more detail, just bigger files. The true measure of quality is a scanner's optical resolution, the amount of detail it can record in the first place, and we used these machines' maximum optical resolutions for all our tests.

We also accepted the default scanning settings and any automatic contrast, brightness and colour correction options. Although the scanning software provided lets you modify all of these characteristics and more, the closer the default scan is to a realistic image, the less fiddling you have to do and the less the image quality is likely to suffer.




**Even with flatbeds that can scan transparencies, you may still have to tape them to a glass scanning bed first, and put up with low-res previews and tedious cropping operations.**

"Our test was to find out which of these devices produced the **best quality** from 35mm transparency."

The whole point of our test was to find out which of these devices produced the best quality from a high-quality 35mm transparency. We chose one with strong, saturated colours including red, blue, green and white, and a slide with plenty of fine detail. In the original image, for example, it's easy to make out the details of the driver's face and cap. Could these flatbed scanners match the quality of a dedicated film scanner? How much do you have to pay to get good quality? And is it really possible to capture the detail in 35mm transparencies at all? We'll see...

**Professional scanning software like the SilverFast application that comes with the ScanMaker does a much better job of optimising and previewing transparencies.**

# Microtek ScanMaker 4

The ScanMaker 4 shares the same design as the Agfa DuoScan, with a separate transparency tray underneath the main flatbed area.

There's no glass in this tray – instead you can slot in a variety of holders for mounted 35mm transparencies, film strips, and medium and large-format transparencies. It's easier to use and it's great to load a dozen originals at once – and great too for DIY contact sheets.

There are two choices of scanning software, including Microtek's own *ScanWizard*. The splash screen makes it look a bit amateurish, but the program opens to a reasonable preview window and a full range of scanning controls in a separate window. The ScanMaker 4 also comes with *SilverFast 4* software, a *Photoshop* plug-in which *Photoshop* users may find more useful than *ScanWizard*. *SilverFast* will rescan your previews when you zoom in, and its results show better colour than *ScanWizard*'s.

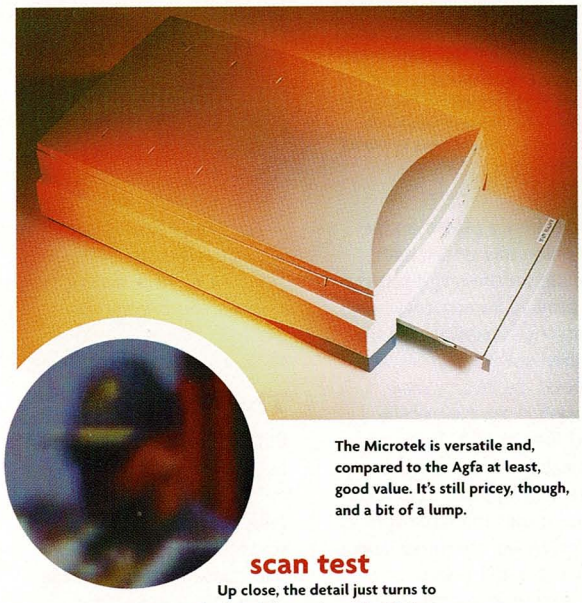
So what are the results like? Not very good. In fact, compared to those from the CoolScan, they're positively disastrous. The automatic scan settings produced an overdark, oversaturated image, and the detail simply didn't match the machine's 1200dpi optical resolution. Possibly, this is something to do with precise focusing (the Nikon has an autofocus system) or the transparencies not being in exactly the right place for the scanning head, but the rest of the flatbeds proved to be just as mushy and they can't all have been out of focus.

The ScanMaker 4 is very similar to the Agfa, – only the styling is different, and the results, which were a bit more vivid, but no sharper. It's also cheaper.

## Verdict

**OVERALL** ★★★★★

***"Powerful and versatile, but its 35mm transparency scans just aren't good enough".***



The Microtek is versatile and, compared to the Agfa at least, good value. It's still pricey, though, and a bit of a lump.

## scan test

Up close, the detail just turns to mush, though from a (considerable) distance things may look OK.

# Agfa DuoScan T1200

The DuoScan's *FotoLook 3* software runs as a standalone program or as a TWAIN driver within an image-editor. It's pretty plain and functional to look at, with a column of pop-up menus to the left where you can choose the type of original, the colour mode, resolution, scale and tonal controls.

Basic though it is, it all works well and the controls are logical and accessible. The preview window is a good size, but if you're scanning a 35mm trannie, you'll find there's not much detail when you zoom in – the level of pixelation in the preview means it's not possible to crop to the edges of the slide accurately.

As with the Microtek, you insert your transparencies in a special tray below the main flatbed scanning area. This time there's a glass sheet to tape your trannies to or a selection of pre-cut holders for different sizes of original. As with the SlideScan and Astra 2200SU, we took our slide out of its mount and taped it directly to the glass to give the scanner every chance of producing a sharp image.

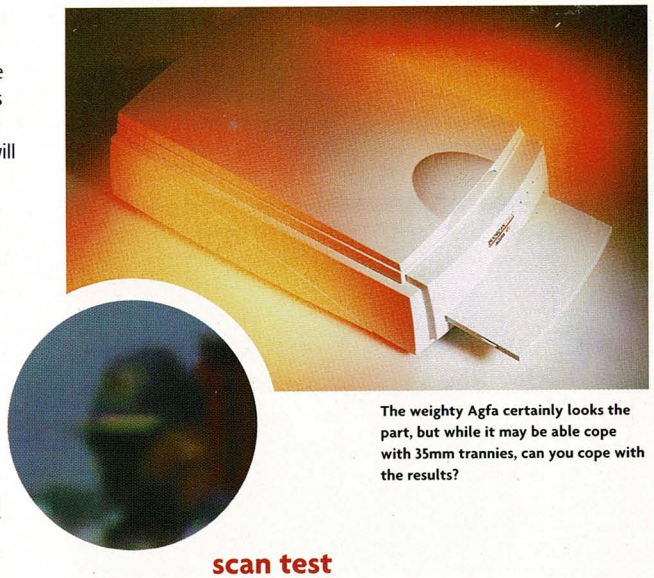
Unfortunately, it declined to do so. Admittedly, a 35mm trannie is a pretty tough test for a flatbed scanner, but these machines come with adaptors designed for just that, plus 1200dpi optical resolution for producing reasonably-sized, sharp scans. You may buy the DuoScan expecting usable 35mm scans, but the results hover on the borders of unacceptability. Medium-format or sheet-film scans will look better, but only professional photographers use these bigger formats.

The DuoScan T1200 is a formidable flatbed scanner but it couldn't cut the mustard in our 35mm trannie test.

## Verdict

**OVERALL** ★★★★★

***"Less versatile than the ScanMaker but with a bigger price tag and similar performance."***



The weighty Agfa certainly looks the part, but while it may be able cope with 35mm trannies, can you cope with the results?

## scan test

Where's the detail gone? The DuoScan can't come close to capturing 35mm film resolution.

# Umax Astra 2200SU

Unlike the DuoScan and the ScanMaker, the Astra 2200SU doesn't have a separate transparency tray. Instead, it uses an illuminated hood which covers a 5x4" area (the maximum transparency size you can scan). It works in conjunction with a masking sheet which you place on the glass scanning bed and enables you to put your trannies in the right spot for the head to illuminate them.

Next, start up the *VistaScan* scanning software, on its own or within your image-editor. You won't get far, though, until you switch from the Beginner tab to Advanced. Here you'll find a range of options for fixing contrast, brightness and colour problems, choosing resolution and cropping your scan. You can also switch between reflective and transmissive scanning. The software is simple enough to use, though it does look a bit crude compared to the rest.

But while the more expensive Agfa and Microtek flatbeds take up a good bit of the space on your desk, the Umax is more compact and lighter too. So is this reflected in reduced scan quality?

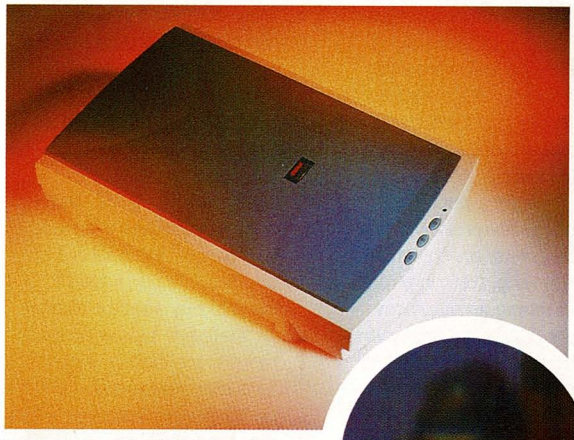
Not really. Using the default automatic image correction settings produced the darkest scan, but you could fix this by tinkering with the settings manually. The results leaned a bit towards the magenta, too. And the level of detail recorded? Frankly, it was no better or worse than the other flatbeds, and a long way behind the CoolScan.

The Astra is good value – not many scanners in this price range incorporate a transparency adaptor – but it's still really a flatbed device at heart. It will scan 35mm transparencies and negatives in an emergency, but emergencies only.

## Verdict

**OVERALL** ★★★★★

***"It's cheap and versatile, but the 35mm trannie scan quality isn't really fit for anything."***



With half the weight of the Afga and Microtek, half the bulk and one third of the price tag, the Umax is certainly great value.

**scan test**

Like the other flatbed models, the Umax is quite incapable of resolving 35mm film quality.

# SlideScan

The SlideScan is unique among the scanners here because it's not actually a scanner but an adaptor that enables you to scan transparencies on a normal flatbed machine. It uses a clever set of mirrors to reflect light from the scanning bed through the transparency. A couple of neutral density (grey) filters cut down the light if it's too intense and produces washed-out scans.

It's a bit of a fiddle to set up, because you need to adjust a knurled nut to line the SlideScan's mirrors with your scanner's light source, and inserting slides (35mm only, though you could probably do APS negatives as well) is also tricky. There's a little gadget designed to make it easier, but you're just as likely to lift up the SlideScan to put them underneath.

There are some other gripes, like the amateurish and very brief documentation, and the way the glue holding the mirrors failed after our photo shoot (let's just hope they don't drop on your glass scanning bed, eh?), but it really does work. There's no scanning software, of course, and you simply use your existing scanner in the normal way, cropping in on the tiny 35mm image and choosing the highest resolution available. The SlideScan won't work with all scanners, and you may have trouble getting even illumination across the whole slide – we did, but that may have been due to our unit's progressive disintegration, though Sellotape kept the mirrors in place long enough for a decent test session. The results are a mixed bag. On the one hand, they're as good as any of the dedicated flatbed transparency scanners can manage, but on the other they're still not fit for much. Terrific value, though!

It looks like a truncated Toblerone, but once set up, the SlideScan is as effective as any dedicated flatbed transparency scanner.

**scan test**

The SlideScan's quality is low, but it's as good as most of the competition, so why pay more?

## Verdict

**OVERALL** ★★★★★

***"A cheap, versatile choice (it works with most flatbed scanners) and handy for emergencies, even if the quality is limited."***

# Nikon CoolScan III

Compared to many rival scanning applications, the Nikon *Scan 2.1* scanning software with the CoolScan is a masterpiece of elegance and design.

You get a good-sized, high-quality preview and a tools palette on the left for previewing, scanning, rotating and setting an autofocus point. You can adjust various other scan settings, including resolution, colour balance, brightness and contrast and more via fly-out palettes over at the left edge of the screen, and you can save custom settings for re-use.

The CoolScan comes with adaptors for single slides and filmstrips. With the filmstrip adaptor inserted, you can preview all the negatives on the strip and open a thumbnail flying to display a preview of each in turn. Filmstrips are sucked into the adaptor automatically once you feed in the end of the strip, and they're ejected via a button on the Nikon Scan tools palette.

It's also by far the smallest and neatest scanner on test. It's no good for reflective originals, of course (you'll need to buy another scanner for that), but it takes up no more space than an external hard disk. You can also put it on it's side to save even more space.

Loading single, mounted transparencies is easier than with any of the other models on test. You pop them in the scanning slot and then press an eject button to pop them out again when you've finished. Filmstrip scanning is fiddlier, though, and previewing all the negatives on a strip can take a while. But the results are simply breathtaking.

The CoolScan can easily resolve all the detail that everyday film can record, and that's much more than you see on photo lab prints, too.

Our test slide was reproduced perfectly, with excellent colour, contrast, brightness and, above all, detail.

The CoolScan costs a whole heap of cash but none of the other machines reviewed here can touch it for quality of results.

## Verdict

**OVERALL** ★★★★★

***"It's expensive and specialised, but the CoolScan is in a class of its own."***

**scan test**
**Excellent tonal rendition, and the ability to squeeze the last ounce of detail out of your 35mm originals.**

**It's very compact, very easy to use and both the hardware and the software simply ooze quality.**

## How they compare

All these scanners use light to scan 35mm transparencies: the SlideScan is the cheapest by a long chalk but professional photographers will want something more sturdy. The Nikon is a more specialised option – it doesn't scan reflective materials, only slides or negatives so preview and cropping facilities are designed just for the job. The Astra is simple to use but looks fairly basic and is essentially a flatbed, although 35mm trannie results aren't much worse than the rest. The Microtek comes with *ScanWizard* and a *Photoshop* plug-in but the 35mm trannie results are disastrous! – it's cheaper than the Agfa though. The Agfa has equal difficulty in producing a decent 35mm trannie scan, despite the 1200 dpi resolution. While the 35mm results are disappointing, these machines can all handle 6x6cm trannies, 5x4" sheet film, thumbnails and low-res images for lay-outs. But is this worth coughing up for?

| Model | SlideScan | Astra 2200SU | ScanMaker 4 | DuoScan T1200 | CoolScan LS30 |
|---|---|---|---|---|---|
| Maker | MegaPixels | Umax | Microtek | Agfa | Nikon |
| Phone | 0800 0282261 | 01344 871329 | 01782 753300 | 0181 231 4906 | 0800 230220 |
| Web | www.megapixels.com | www.umax.co.uk | www.microtek.com | www.agfa.co.uk | www.nikon.co.uk |
| Price | £59 | £175 | £586 | £645 | £619 |
| Scanner type | Adaptor only | Flatbed with ill hood | Flatbed with tran tray | Flatbed with transparency tray | 35mm film scanner |
| Transparency types | 35mm | Up to 5x4" | 35mm or filmstrips, 6x6cm, 5x4" | Any size up to A4 | 35mm slides or filmstrips |
| Interface | N/A | USB or SCSI | SCSI (card included) | SCSI (card not included) | SCSI (card included) |
| Optical resolution | Depends on scanner | 600x1200dpi | 600x1200dpi | 600x1200dpi | 2700dpi |
| Test scan speed | Depends on scanner | 47sec (via USB) | 18sec | 42sec* | 33sec |

* Tested on a slower 150MHz Pentium machine rather than the 450MHz test machine used for the others due to technical problems with the Agfa TWAIN software.

# Conclusion

The results of our roundup proved a surprise. Ordinary reflective flatbed scanners now commonly offer 1200dpi resolution and the ability to record more detail than is actually in most artwork. While cheaper flatbeds can't scan transparencies, high-end flatbeds like the Microtek ScanMaker and Agfa DuoScan offer this feature as standard, and include proper slide holders and trays. We imagined, then, that models with transparency scanning options like these built in would be able to use that 1200dpi res to produce sharp-looking scans of, say, 1600x1200 pixels from 35mm negatives or trannies.

We were wrong. Of the three flatbed models tested, not one produced the kind of scan quality you could use in a printed publication or, to be honest, on a web page. The problem wasn't the tonal rendition but the fundamental lack of crispness to the images, and no sharpness filter can inject detail that the scanning head simply couldn't record.

But while 35mm transparencies and negatives are effectively ruled out, these models may do a tolerable job on medium-format 6x6cm transparencies and work well enough with 5x4" sheet film. They could be useful too for creating thumbnails, low-res images for page layouts (then you send the trannie to your repro bureau for high-res scanning) or contact sheets from whole films. But is that enough to make them worth it? While the Microtek and Agfa are very fast and able scanners for reflective artwork, they're simply not up to the job of decent trannie scanning.

To be honest, the much-cheaper Umax with its illuminated transparency hood wasn't significantly inferior, and even the cheap-and-cheerful SlideScan gadget made as good a job of our 35mm trannie as the rest.

Except for the Nikon. The CoolScan's performance was so far ahead of the rest that our verdict is inevitable. If you need to scan 35mm trannies or negatives, get a dedicated film scanner like this one. The quoted resolution is only twice that of a flatbed trannie scanner, but the resolution is in a different league entirely.

It would be nice to be able to choose one model for all your scanning needs, but if you're scanning reflective artwork and 35mm trannies, you're going to have to buy two. Budget A4 flatbed scanners these days are so good that you won't have to pay more than £150 for a machine capable of excellent results. And if excellent results are important, you will have to swallow hard, get out that credit card and go for a dedicated film scanner.

And the Nikon, expensive though it is, is perfect for keen photographers. You can use transparency film for the best picture quality, then scan in slides and print them on an inkjet as an alternative to lab-based slide-to-print options. You can also scan in colour and black and white negatives to produce prints with none of the quality loss you get at the photo lab, and a huge degree of control over tonal rendition, colour, brightness and contrast. A darkroom costs as much as the tiny Nikon CoolScan, and takes up more space.

**The tiny Nikon CoolScan does the job of a traditional scanner, but without the quality loss and you have more control over tone, colour and contrast.**

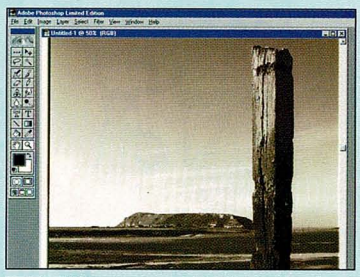
## Scanning: Adaptors, modes and SCSI cards

So how does a film scanner work? For a start, the Nikon CoolScan III, like just about all high-end scanners, uses a SCSI interface. These are standard on older Macintoshes (though not the iMac, for which you'll need a SCSI adaptor of some sort), but not on PCs. The Nikon, though, comes with a SCSI card which simply slots into one of your PC's vacant ISA slots, and *Windows 98* will recognise it and install the necessary drivers when you start up. SCSI devices have to be switched on before you start your PC, and mustn't be physically disconnected while the PC is running. They're fiddlier than USB connections, but much faster.

**01** To scan a positive transparency, slide in the relevant adaptor, pop your slide into a slot and hit the Preview button. The Nikon only accepts slides inserted vertically, but the software lets you rotate them into the correct orientation.

**02** But you can also scan in your colour or black and white negatives using the filmstrip adaptor supplied. The software automatically switches over into negative mode so you see a positive image when you hit Preview.

**03** Filmstrips typically contain six different negatives, and you can view them all in turn by opening the thumbnail palette, choosing a number (corresponding to the images on the strip) and then hitting the Preview button.



**04** When you carry out a full scan, the negative is transferred as a positive image to your image-editing application, where black and white photography fans can do the alterations that used to need a fully-equipped darkroom.

"The CoolScan's resolution is only twice that of a flatbed scanner, but it's in a **different league** entirely."

# letters

Letter, faxes, emails... let us know your DTP news and views.

## A quick scan

I was impressed with your magazine the very first time I glanced at it. Now I subscribe and use it as my guide to publishing a monthly newsletter.

The only thing that I can't get to grips with is producing scanned pictures. I'm still puzzled by your previous short article on this. Even doing a beginners course to DTP at college hasn't solved this problem. I wondered if you could do another more simplistic article on the subject for amateurs like myself. Anyway great magazine, keep up the good work.

***S Clarke, via email***

*We certainly will look at scanning again if it will help you and some of our other readers. The previous article (in issue 3, page 25) was really an attempt to help improve your scanning rather than how to do it from scratch. We'll take a look at this again in the future – meanwhile there's a scanner roundup on page 74.*

## Special deal

Long life and happiness to those individuals who organised the *Paint Shop Pro* special deal. Brilliant! I was in PC World looking at the overpriced retail copy when I spied your mag on a shelf nearby. Excellent timing! That's the bouquet... the brickbat goes to the 'bright spark' in your layout department who put the special offer coupon back to back with your Glossary article. I've now got a section of a useful item missing... cheers (not). Keep up the good work.

***David Howarth, W Yorks***

*I'm glad you found the CD useful – we do try to give you things that you want. If anyone has ideas for things they'd like to see on the coverdisc, email our CD editor, Jeremy Ford at jeremy.ford @futurenet.co.uk, or drop us a line here and we'll try to help. Sorry the placement of the coupon spoiled your mag - we do try to avoid such problems wherever possible!*

## British helipads

I bought a copy of your magazine just before Christmas and must say that I was very impressed with it. I'd like to take out a subscription, so I'd be grateful if you could advise me of the current rates.

I am also responding to your invitation to write with problems. I am an ex-commercial helicopter pilot and since my retirement at 60, I've compiled and self-published two helicopter landing site guides. For the first one, *British Helipads*, I put the text together on an old Amstrad 5268 and had the artwork and printing done professionally. As it was obviously going to be a very small market I had 800 copies printed and as you can imagine, with a full-colour photo on each page the costs were high! Fortunately I was able to recover the actual printing costs by charging the hotel owners a fee and I have just sold the last copy.

Since then I have produced Sitefinder which is much simpler in content and presentation and, apart from nine location maps, is purely text. I print these off and combine them on my own equipment.

I'd like to self-publish a second edition of *British Helipads* but as another professionally printed book wouldn't be economically viable, I am looking at the feasibility of producing it on CD. As the forecast sales would be very small, possibly 400 or so, I think it would be possible for me to compile it on my own computer and produce copies on a CD writer? I enclose a draft sample 'page' which demonstrates the content requirement and I'd be grateful for any advice regarding suitable software etc.

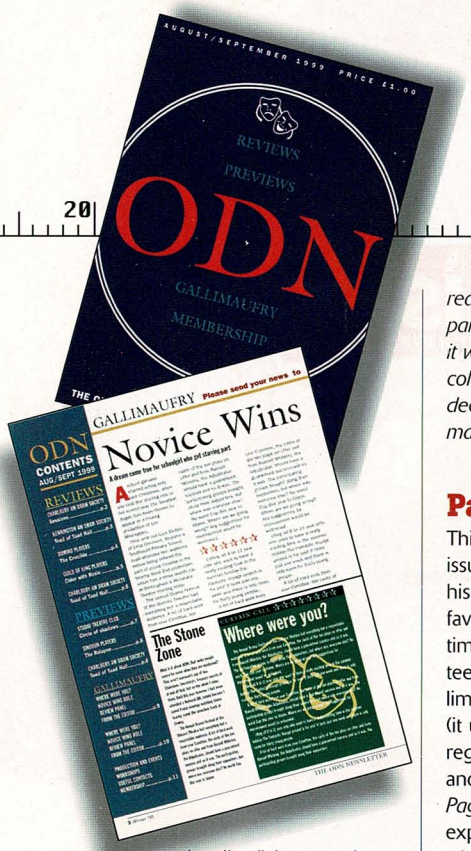
***John B Frost, Chester***

*Thanks for sending your work in, it certainly looks like a very interesting project. A CD may be a cheaper distribution method for short runs, but probably only if you cut them yourself (which may take a while for 400!). For software, we'd certainly recommend Illuminatus, which we reviewed in issue six (digital Workshop 01295 258335). Alternatively, you could create PDFs for your CD using Adobe Acrobat. Our subs offers are often updated, check out our latest offers on page 84.*

## Makeover magic

I bought the first issue of *Computer Publishing* (and subsequently

This is the place to send comments, queries and ideas. Write to: **Computer Publishing**, 30 Monmouth Street, Bath BA1 2BW or email us (including your name and address, please!) at computerpublishing@futurenet.co.uk




subscribed) because I fervently wished to learn something of the esoteric art of page layout. Many of the books I have read seem to contradict each other: for example, some say that body text should only be set in serif font, whereas many of them (as well as Computer Publishing) are actually set in a sans serif font. As part of the learning process, I sent a copy of my twice-monthly newsletter to you in the hope that it would be the subject of a makeover. To my amazement you selected it (for which, many thanks) for the January 2000 issue. It was interesting that David Eachus felt that colour would be an improvement – I've been agonising over this for some time but inevitably, cost is a critical factor.

I'd be grateful if you would pass my sincere thanks onto David Eachus – his comments will be considered carefully at our next meeting.

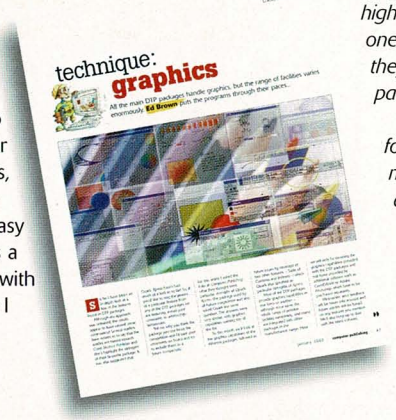
***DL Short, Oxon***

*Thanks for taking the time to write in. We do try to keep the redesigns realistic, but on looking at your particular situation, David thought that it would really be worthwhile to use colour in the mag. Of course, if you decide against it, you can certainly still make use of his other advice!*

## Pagemaker praise

This refers to Ed Brown's article in issue six of *Computer Publishing*, and his request for input regarding favourite DTP programs. I run a part-time printing business and cut my teeth on Serif *Page Plus*, but found it limiting for larger jobs and unreliable (it used to crash with unfailing regularity). I looked at Quark*XPress* and *Pagemaker 6*, but chose *Pagemaker* because Quark was more expensive and had bells and whistles which I didn't need. Using *Pagemaker* after using *Page Plus* was like being released from chains! The 'feel' of the program is very professional. For example, simple things like placing guides is a dream with *Pagemaker*, but a nightmare with *Page Plus* because the snapping function has too much 'pull'.

I didn't feel that your comparison of DTP packages for their graphics facilities, was particularly relevant, and may put off readers from buying *Pagemaker*. I use *Pagemaker* for laying out pages, which is what it was designed for. If I need to draw something, I use a drawing or paint package and import it into Pagemaker. As for drawing packages, I use Corel*XARA* 1.5, which is so easy to use. There was a manual supplied with the program, but I have never had to use it. There are excellent video tutorials included with the software which talk you through all the programs features. If only other software manufacturers would copy this idea.




Corel*XARA* is now up to version 2, but I haven't upgraded because I've got everything I need in version 1.5. I bought Corel*DRAW 7* later on, but couldn't believe it came from the same software house, as it was so difficult to get to grips with, so I have virtually abandoned it.

The paint package I use is *Paint Shop Pro 5*. This is simple to use and worth the money alone for the image browser feature. Thanks for a great magazine.

***Steve Hutton, via email***

*Thanks for the feedback on the articles. Personally I don't use the graphics facilities in any of the DTP packages as I tend to agree with you that a drawing package is a better option for this and here I tend to use DRAW (a package I first used too many years ago to remember). The Graphics feature was written by user request. There was a comment that Corel Ventura Publisher seemed to come out on top in the first few articles so I asked readers to suggest topics where they felt their favourite package was the best, and why. Users of Quark and InDesign highlighted Graphics as one of the reasons why they prefered the packages.*

*Thanks once again for the input – any more feature ideas are welcome. As a writer you often wonder if anyone reads what you write! Ed.*

## Career change

I thought I'd let you know that magazines such as *Computer Publishing* and *Computer Arts* helped me decide on a change of career.

I've been teaching Quark at Mancat, Manchester since January and we have a room full of new, blue macs. I love teaching and encouraging talent.

In the November issue of CP, I read about a reader who went on various DTP couses and learned nothing about design. Well if it's any encouragement, I intend to use as many design ideas as possible, (the previous tutor did this as well).

That is why I want to use your excellent idea of inproving a newsletter and introducing it to the class. I'd love to send you the results when the students are finished. I think that your magazine is full of great ideas and tips (which I intend to use) and would like to thank you very much.

***Tony Cannon, Manchester***

*Please do keep us up to date on what you're doing - and make sure you put Computer Publishing on your recommended reading list!* cp

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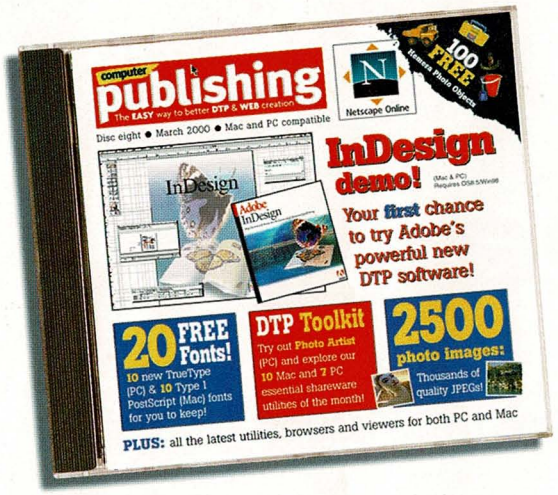
# DTP doctor

The DTP Doctor thrives on your woes and misery – send us your problems and make him happy. Keep it brief, though, because he's a very busy individual. The address is: **DTP Doctor,** Computer Publishing, 30 Monmouth Street, Bath BA1 2BW.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Your first chance to try Adobe's powerful new DTP software!
20 FREE Fonts!
10 new TrueType (PC) & 10 Type 1 PostScript (Mac) fonts for you to keep!
DTP Toolkit
Try out Photo Artist (PC) and explore our 10 Mac and 7 PC essential shareware utilities of the month!
2500 photo images:
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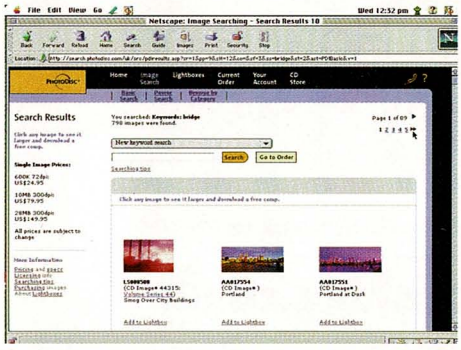
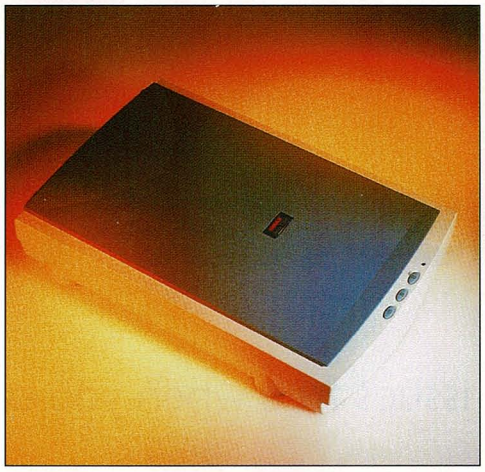
PLUS: all the latest utilities, browsers and viewers for both PC and Mac

**If you are looking for photos to use, your first stop should be this month's CD, which has a host of JPEG piccies on it. Alternatively, you can purchase images from a photo library, many of whom have websites (right)**



**You don't need a top of the range scanner like this for OCR work, you just need one that gives a sharp image at 400 dpi in lineart mode.**

## Photo call

Before I ask my question, I'd just like to say what a great magazine you produce. I think it's so interesting and helpful that I'm subscribing shortly and I might add, recommending my friends to do the same. My question is this: apart from taking photos yourself to publish a book, is there any other way of obtaining them? Please advise with phone numbers and addresses.

***Brian Hood, Suffolk***

*Well, you're in luck, because we have 2,500 photo images on our CD this month, so you may well be able to find something you want there. In general, most publications use photo libraries for images that are too costly and time consuming to take themselves. Many of these are even specialised, so for example the photo library AllSport specialises in, surprisingly, images from sporting events.*

*You will need to pay a fee for using the photograph, which is normally charged depending on the size you use the image and how many copies of your publication you produce. There are plenty of picture libraries, and many of them now have websites so you can find them on the net.*

## Scanning newsprint

Every weekend I compile a 'press-cuttings' review of the financial press. (All completely above board – my employee has a full agreement with the Newspaper Licensing Authority etc). As I can't get much of the information from the WWW, I tend to scan articles and convert them to *Word*. I've found that unless the newspaper is neatly ironed (tends to burn the pages unfortunately) the slightest smudge or crease sends the converted text into bonkers mode. Is there a scanner up to the task? Is there an optimum setting for a scanner when working with newsprint?

***Paul Norman, East Sussex***

*Getting text into your computer through scanning and OCR has certainly made a lot of people's lives easier, especially as OCR software is now pretty reliable. But newsprint does tend to be smudgy, and there is a certain amount of 'show-through' where the print on the reverse side of the page is also visible.*

*As far as the hardware goes, pretty much any scanner is up to the task, because you only need to scan mono, and you don't even need a very high resolution. 400dpi is more than adequate in most circumstances, unless you are trying to convert really small text!*

*Most OCR software prefers you to scan in lineart mode, but be very careful with the threshold settings. If it's set too dark, smudges will show up, and worse, characters may begin to fill-in, making them harder to recognise. Obviously, this can vary from page to page, making things tricky to automate.*

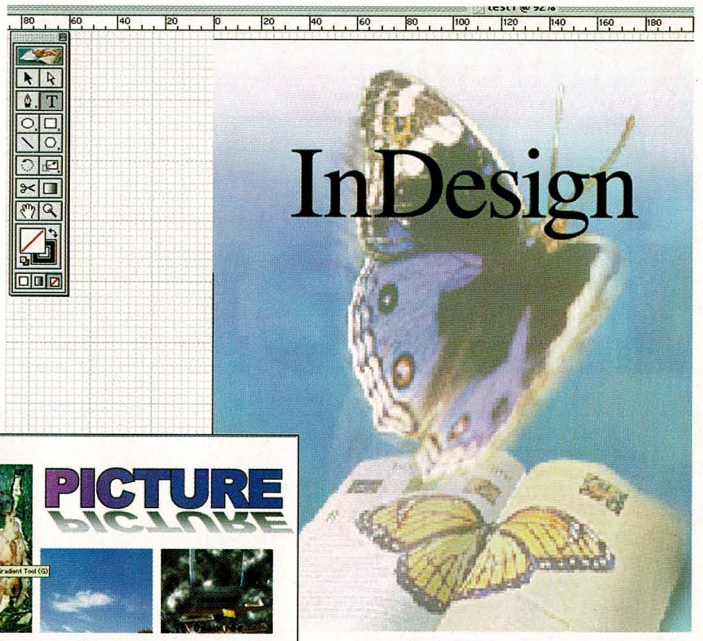
*Another golden rule is to make sure you scan the text straight, as lines which are even at a slight angle can mess things up for the OCR software. Inevitably though, you get the best results from having good software and good initial documents. On the software side, we certainly recommend Omni Page Pro. Aside from that, perhaps you might have to upgrade your iron!*

## PhotoPaint

This might be a little bit out of your scope, but I'm after some help with Corel *PhotoPaint 8*. I experiment quite a lot, and find the Undo function useful, but I thought there was some way of having more than one undo level. Can you shed any light?

***Roger Dean, Stoke***

*That's okay, we try to tackle any query. You are correct in thinking that you can increase the number of undo levels,*




*though the software is set to 1 by default. Click on the Tools>Options> Memory menu listing, and click on the Enable Undo box. Then you can set the number of undo levels.*

*The maximum allowed is thrity, but really, you want to be careful using this feature unless you have a huge amount of memory and disk – the amount of resources used by the software escalates sharply depending on the number of undo levels.*

**Web Artist can talk to sites like Geocities, as we demonstarted in our tutorial – just make sure you have entered the FTP details properly.**

**Is it Mac or is it PC? There isn't a lot of deifference between screenshots from either platform, especially in software like Photoshop and InDesign (shown here). Really!**

## Web Artist 1

I bought issue 6 of your magazine with the free copy of *Web Artist SE* software – it's a great application and very easy to use.

I wondered if there were any restrictions as to its use, for example I intend to build a website that consists of an index of individual web pages (generated on *Web Artist*) of alternative practitioners (acupuncturists and herbalists).

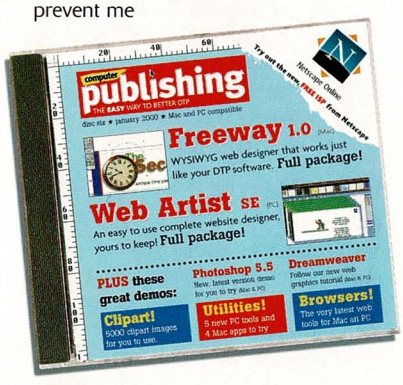
These individual web pages would be basically dedicated to advertising their practice and services etc, and each practitioner would obviously pay to have their web page included in the index.

Are there any restrictions that prevent me from doing this? Also I have been trying to import a counter from '123.com' but I can't seem to get it onto my site. Your advice would be greatly appreciated.

***Alan A McCool, via email.***

*You can use Web Artist to design whatever you like – it's yours! As for your webcounter conundrum, there are plenty of places where you can get a free webcounter. For the fastest, least fussy way, contact your ISP. Many of them provide simple counter services, which will be much faster than external ones (normally) because they are running from the same server as your website.*

*Alternatively, there are plenty of people providing free counter services. Try www.hitbox.com, or www.counter .com, or go to a search engine and search for 'free web counter'.*




## Web Artist 2

I recently purchased the January edition of your magazine, which by the way is top notch. Anyway I used *Web Artist 1* to make a site about Wimbledon FC. It took me about three hours, and after that I attempted to save it to the internet through ftp. I had a website at freeyellow so I used the freeyellow ftp. I entered all the details and after about 10 seconds it said an error had occured – that there was a bad network path or no network available. Bemused, I tried it through another ISP – Geocities but it turned out to be the same result.

I would really appreciate some help as it took me ages making the site and I think it looks really good. Thanks.

***Babac, via email***

*Web Artist worked fine for us when uploading sites to various servers, including Geocities, so I suspect that the problem is down to the information you entered in Web Artist.*

*Make sure you have entered the correct server and account details (double check these with the ones you normally use with your ftp software).*

*If you still have problems, save the site out locally and use your FTP software to upload the files directly to the ISP.*

## Caught in a trap

I would like to see more advice on Trapping in your magazine. As a Production Editor in charge of a small design and pre-press department, this is one of our biggest headaches. Our philosophy is to try and send all our documents to print in a 'finished format' so that the bureau won't have to spend ages fiddling with the format. Hopefully, this means we'll incur very little, if any, extra cost in this area. I'd also like to inquire why all the screeen shots you show are taken from PC's and not Macintoshes (or at least a bit of both). Considering that most designers work on a Macintosh, it's frustrating not being able to recognise windows from application programs!!! Apart from that, I think your magazine is quite good and long overdue.

***Georgia Bushell, via email***

*Trapping is certainly worth a whole feature in itself, as it is often the cause of unforseen errors (even in professional publications like this one!). You certainly have the right idea about trying to eliminate such problems before the output stage, which is where software like Extensis's PreFlight Pro comes. I'm sure we'll cover trapping in depth soon. As for the screenshots, we have a mix of Mac and PC screen grabs in the mag (though probably a lot more PC, because some of the software covered is only on PC), and I'm surprised that you can't recognise applications from their PC counterparts, as things like Photoshop and Pagemaker are pretty much identical.*

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# interactive

**highlights**

**InDesign**
Try Adobe's latest DTP package now p88

**Photo Artist demo**
Try this excellent photo management software p90

**Clipart**
100 Hemera Photo Objects and 2500 photographic images. p92

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Your first chance to try Adobe's powerful new DTP software!
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DTP Toolkit
2500 photo images!
PLUS: all the latest utilities, browsers and viewers for both PC and Mac

InDesign is the highlight of this month's CD, but other goodies include 2500 photo images and Photo Artist. **Jeremy Ford** is your host...

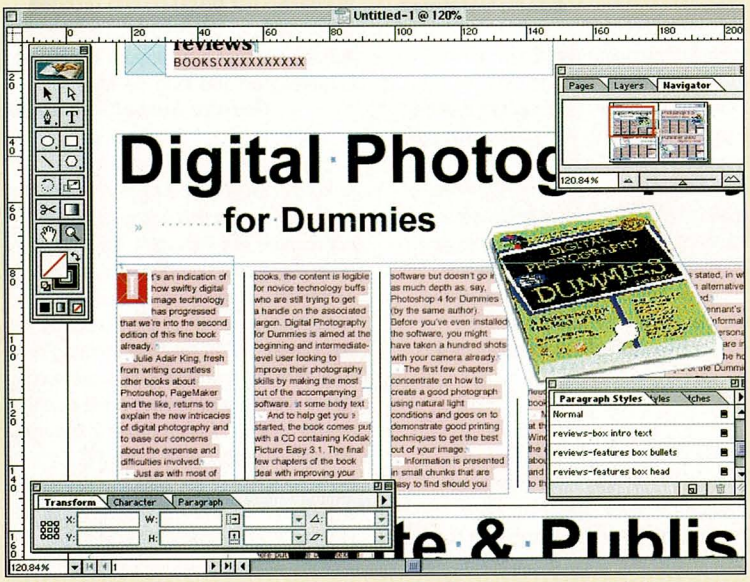
## InDesign

**(PC/Mac)**

Designed to be killer app to topple Quark*XPress* off the throne, *InDesign* might just have the artillery to manage the task where *PageMaker* failed to make a remarkable impact.

Firstly *InDesign* is capable of importing Quark*XPress* files which should take care of the always-controversial cross-software barrier. Secondly *InDesign* has inherited some of the user-friendly technologies used by the other Adobe packages. Layers is one interesting introduction, working in exactly the way *Photoshop* uses layers. This opens up a variety of new ways to design, allowing the user to construct different styles on a page and easily change the view of what components can be seen on the screen. Floating palettes of tools also feature heavily in *InDesign* and Adobe have made them easy to use and understandable – and most importantly relevant to common design tasks.

Other bonuses include exporting to PDF files and creating HTML documents, making it a possible contender for a truly all-in-one layout package for all types print and web publishing. Overall *InDesign* slots in nicely with the other Adobe packages, but is it better.




**Adobe's latest attempt to reclaim some of the high-end DTP market. InDesign imports Quark documents, but the results may need some tidying up.**

## BME

**(Mac)**

On first inspection you'd be forgiven for not really noticing what this program could do for you.

Essentially it's a digital image enhancement application containing a normal suite of filters, such as blur, sharpen, contrast, brightness etc. You can also resize images, flip, crop and alter resolution. Interestingly it also supports CMYK conversion and script batch processing. The scripting works off a *Photoshop*-like actions palette that records a sequence of events, eg, load an image, resize, save. You then playback and automatically apply to many files at once taking care of laborious batched tasks.

Because it supports CMYK conversion it's an ideal cost effective pre-press alternative to *Photoshop* or other high-end graphics applications when all you need is to convert images to CMYK or pay a bureau for the courtesy.

## MacDICT

**(Mac)**

Anybody sub editing or proof reading needs a good resource to cross check word definitions. Obviously the main resource is your faithful dictionary. MacDICT maybe a useful alternative device and it's a lot speedier at locating dictionary references.

This is because MacDICT uses dedicated internet dictionary reference servers for the information. Its main source is the well-respected Webster's dictionary in online form, but it also has access to six other free online dictionary services. You'll need a TCP dial-up internet connection.

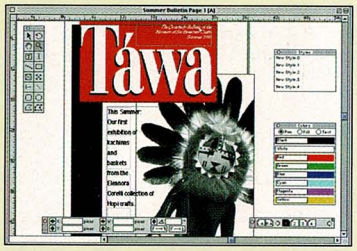
## Text Merge

**(Mac)**

Text Merge does exactly that – it merges text. To be more specific it takes several separate text files and joins them together in one long flowing text file. A possibly useful device for

creating one text file ready to be pasted and flowed into text box columns. Text Merge is a drag and drop utility – just drop multiple selected files or a single folder of files onto it to process the job.

The only problem is that the joining is performed in alphabetical order to the naming of the original files, so some prior organisation is required you get started.




**Squint and may think this is a QuarkXPress screen shot. Well it's not, this is in fact the very capable Ready Steady Go.**

## Ready Steady Go

**(Mac)**

Quark*XPress* became the high-end industry standard fundamentally because it's very easy to use. Why over-complicate a package when the basic idea is to place graphics and images on a page? Which is exactly why *Ready Steady Go* looks and works uncannily like Quark*XPress 3.32* and mirrors pretty much all the same features. Unfortunately it doesn't support the Quark file format, but at £125, and several hundreds of pounds cheaper than the real McCoy, it not a bad alternative if Quark*XPress* compatibility isn't a requirement.

## Text to Mac

**(Mac)**

A simple freeware drag and drop tool for converting the end-of-line code of text files between Macintosh, MS-DOS PC and UNIX formats. This may not sound significant, but it can save having to manually remove junk characters from large text documents imported from a PC.

## Image Viewer

**(Mac)**

Image Viewer is a digital imagé organisational program useful for anybody with large collections of images scattered round their hard drives. *Image Viewer* will read a folder of images, create thumbnail previews if necessary and then display all the images within a neat window. There are four modes of view, three thumbnail views and a text list view. The interface provides drag and drop ease for moving files shown within Image View to another desktop folder or adding new ones to the gallery. Image Viewer also comes with a few additional tools such as image cropping, resolution, scale, rotate, flip, brightness/contrast and sharpness controls. These features are secondary to the main function of the program, though.

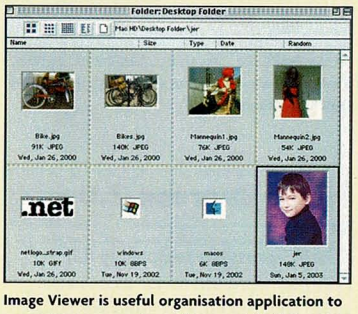


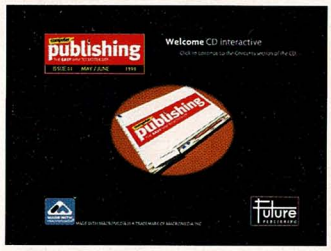

**Image Viewer is useful organisation application to cope with large numbers of images. The full path name is displayed at the top of the window so you know where each picture is.**

## Studio Artist

**(Mac)**

There's a whole new world opening up for visual artists and design professionals with *Studio Artist*. It's

# Quickstart: using the CD




**If you are using a Mac or PC, you'll be able to experience the delights of our interactive CD front end, as lovingly prepared by CD editor Jeremy Ford.**

**If you have ever bought a copy of our sister magazine *Computer Arts*, then you might be familiar with this style of interface – but if not, it's quite easy to get used to.**

**01** **The front screen will open automatically when you put the CD into your drive. Don't be alarmed! To proceed, you must first agree to the disclaimer, then click once anywhere on the main screen to continue.**

**02** **The main menu will appear, and will allow you to choose between web-related links and software which is self-contained on the CD. Click on the 'install software' text to view that section.**

**03** **The window now shows all the software that can be installed to your machine. Clicking any link will decompress and run the installer software for that particular package, though you will have to quit from the *CP* CD interface to continue installing it.**

**04** **But there are more things on the CD than just software! Why not use our clipart browser to take a look at some of the files contained on this CD?**

**Any time you want to go back a page, just click on the pencil. To quit altogether, click on the rubber. It's that simple!**

### How do I start the CD?

The CD should auto-run when you insert it into your CD drive. If not, run either:

- *CPiMac* for Mac
- *CPiWin32.exe* for *Windows 95, 98* or *NT*

To toggle auto-run on and off, use the Control Panel on your computer.

### Do I need any specific software to run the CD?

You'll need Apple's *QuickTime* video software to use the CD interface. It's on the CD, and you will be prompted to install it if you haven't got it.

If you're using *Windows* with *QuickTime 3.X* the interface may claim you haven't got it installed. If this happens, install v2.1.2 (on the CD), in addition to *QuickTime 3.X*. This will not erase your installation of *QuickTime 3.X*.

You need web browser software and an active web connection to make use of the web-linked features of the CD. Latest versions of Microsoft *Internet Explorer* and Netscape *Navigator* are on the CD.

### What if I need help?

Contact Technical Support via the following means, and in this order:

- email: support@futurenet.co.uk
- web: www.futurenet.com/support
- fax: 01225 732 279
- phone: 01225 442244 (lines can be busy)

Visit www.futurenet.com/support to see a list of the most frequently asked questions about our CD.

### What if I have a faulty CD?

This is rare – but return your CD to this address:
Bluecrest Returns Department,
272 Field End Road, Eastcote,
Ruislip, Middlesex HA4 9NA

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Internet Explorer
Netscape Navigator
10 freeware/shareware fonts

**Clipart**
2500 photographic scans

based on "music synthesis, cognitive neuroscience and visual perception". These words are taken from the Synthetik website, and I don't know what they mean either. However it all becomes clearer once you actually try out the software. In plain English, *Studio Artist* is a new type of graphics program you can use to take normal scans or QuickTime movies and transform them into something quite different. Manipulating images manually or with pre-set, the process is fairly fast and it's quite easy to achieve some remarkable results. Check out the screen shot for an example we produced with just two clicks of the mouse.

## Canvas

**(Mac)**

This all-in-one takes care of most grapic illustration needs, whether for print, the web, or right through to page-layout for print. Some 150 new features have been added to *Canvas 7*. Perhaps the most powerful addition to *Canvas* is *Sprite Layers*. This feature has numerous advantages: one of them enables you to apply image filters (including third party plug-ins) to any screen object. It doesn't matter whether it's vector, text or bitmap artwork, it works on them all with great end results. Web artists also benefit from the excellent support as well: the built in GIF and JPEG optimisation output preview window ensures that you get a good balance for image byte size and quality.

## Mac Publisher

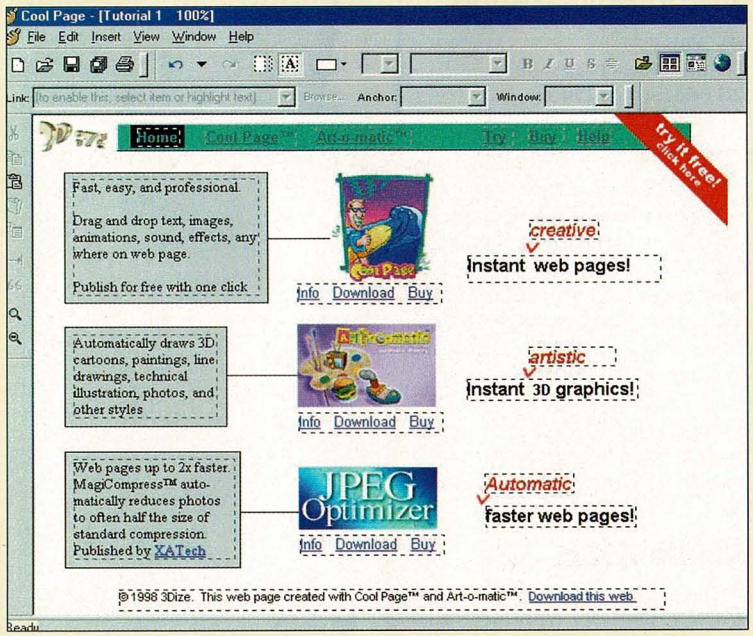
**(Mac)**

A cheap and cheerful desktop publishing package with all the functions you'll need for all your basic needs including Style Sheets for quickly applying commonly used text formatting to highlighted bodies of text. In some ways *Mac Publisher* resembles Quark*XPress* in the way the interface is presented to the user with all the main tools on hand as tool palettes.

## Cool Page 2.0

**(PC)**

As a desktop publisher, are you expected to manually write the postscript code that is sent to the printer? Of course not! So why would you ever want to code a web page when programs like this emulate the drag and drop ease of a DTP package? Sure there are certain extra complexities involved in web page design, such as the multimedia interactively, but essentially most basic design rules apply. *Cool Page* is completely WYSIWYG so for pixel perfect web page design, it's an ideal choice for HTML-phobic would-be web designers.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**You wouldn't manually code Postscript documents before sending them to a printer, so why do we still need to hand code web pages? Pixel precision web page design without HTML coding – that's Cool Page.**

## Hemera Photo-Objects Sampler

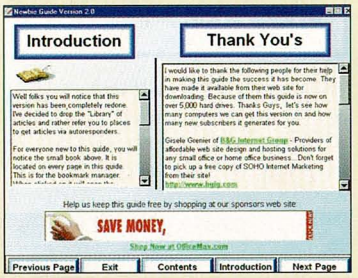
**(PC)**

This high quality collection of digital clipart is designed to be used in all aspects of media publishing, whether intended for print, multimedia, the web to be imported into a graphic application for editing. Double-clicking an image thumbnail opens a further window which asks what purpose the image is going to used for. Make a selection and the next stage allows you to optimise the image for its planned use. For example you can adjust the physical dimensions of the image, dpi and background colour. The image is then exported to your hard drive ready for use with little or no need for further editing.

## Newbie Guide to E-zines

**(PC)**

Another form of electronic publishing – other than web pages – are e-zines. These take on a variety of forms, such as emailed newsletters and more elaborate executable files incorporating an electronic book. Some e-zines have a huge world-wide following and the distribution of the material is easy and almost cost free. So how do you get started in your own e-zine publishing empire? Read this comprehensive easy read guide that covers every aspect on how to get started and how to get it out to the world.

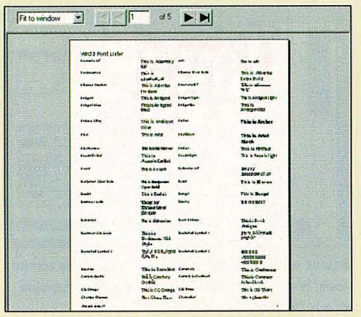



**Find out how to publish an e-zine with the Newbie Guide to e-zines.**

## Word Express 2.0

**(PC)**

*Word Express* is a reasonably full featured word processor that is also quite well priced. The interface has a similar range of main tools to Microsoft *Word*, arranged along the top of the screen for easy access. Image importation is included to allow basic DTP layout, but like any word processor it's not worth using for anything more ambitious than a couple of pictures splashed around on the page. Unfortunately *Word Express* only supports its own proprietary file format and the standard plain text formats so you'll have problems if you encounter a more popular format like Word.



**Print off handy font sample reference sheets with Font Lister.**

## Font Lister

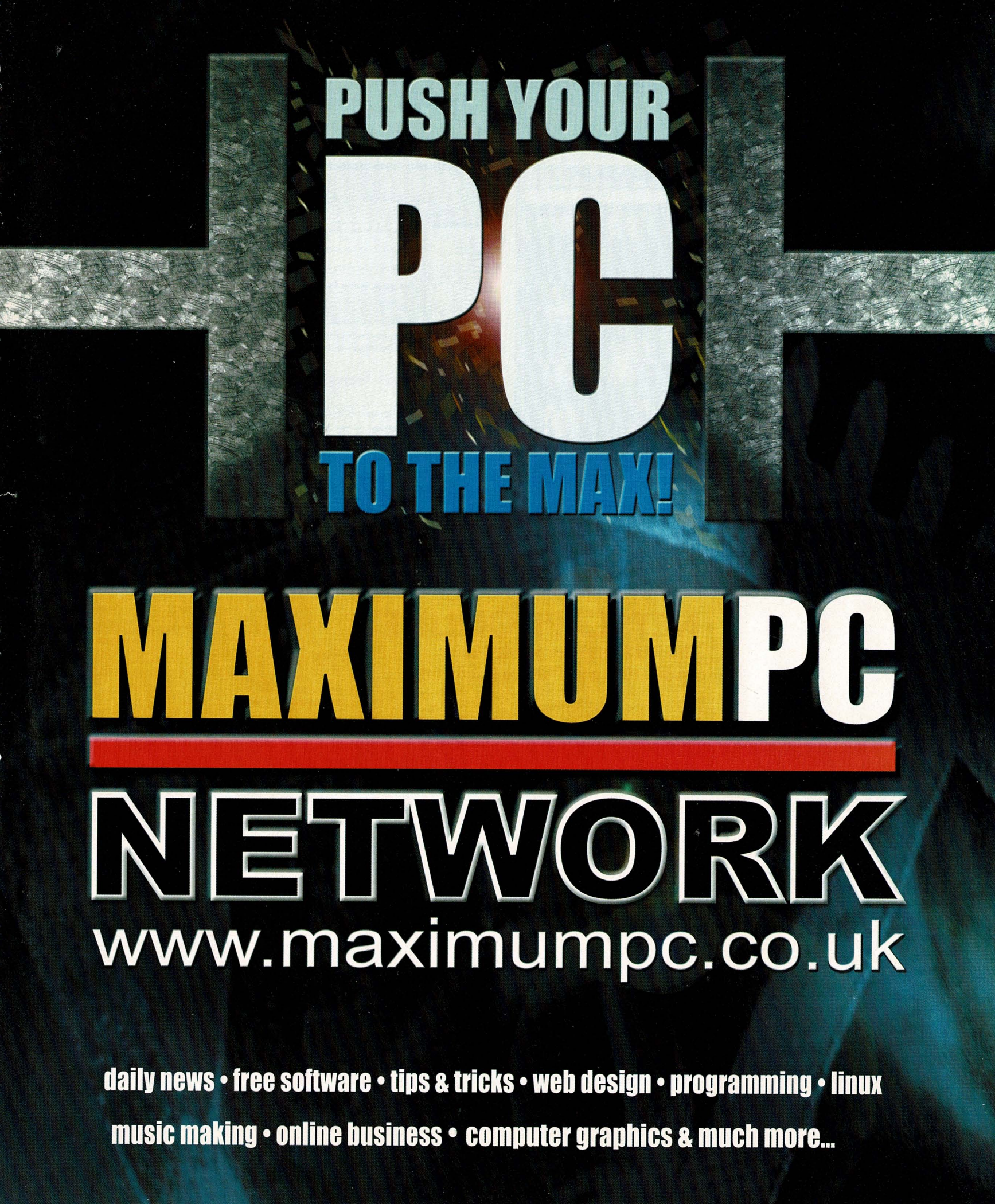
**(PC)**

This is a Freeware utility that can be used to view your fonts, install and uninstall fonts and also print out sample typeface sample sheets for reference. The program also includes an organisational database feature for building font collections, which should be useful for managing large collections of fonts.

## Photo Artist /Snapshot

**(PC)**

This is a great way to store and organise your precious photographs in digital form. Using *SnapShot*, you can do everything you do with traditional photos and much more. You can store them, organise them, create scrapbooks, and share them with friends and family but with a twist of technology! There are five basics to using *SnapShot*, as follows: Get Pictures. Import photos you saved previously, paste from the Clipboard, or acquire directly from a digital camera or scanner. Organise. Once the photos are in *SnapShot*, you can organise or categorise them any way you want. The photos are stored in 'Albums' that you can name according to the photos stored inside. You can move photos from one Album to another, assign search words and descriptions to photos so you can easily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daily news • free software • tips & tricks • web design • programming • linux
music making • online business • computer graphics & much more...

**Photo Artist is digital photo album for storing your personal images. You can also scan directly into the application and apply special effects to images.**

find them later, or edit the photos by rotating or adjusting contrast, for example. Edit. It's disappointing when an important picture doesn't turn out well. For instance, the picture may be too dark or too light. Using *SnapShot*'s powerful editing tools, you can correct most photographic problems easily and quickly. Projects. You can select from many different templates, including scrapbook pages and postcards. Then, place any picture onto the page. This lets you be creative and dress up your photographs. Output. Finally, you get to share your creations. Email a photo or an entire Album to a friend. Or, post a photo slide show on a website. Enjoy as wallpaper or a screensaver.

## Print Shop PressWriter

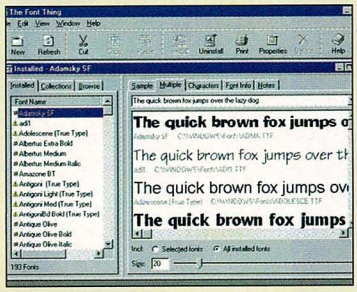
**(PC)**

This is a template driven design package that offers you some introductory ideas for your own projects. The templates include all manners of subjects including business cards, greeting cards, booklets, menus, faxes etc. The designs are actually very good and offer enough flexibility for you to mould them to your own liking.

## The Font Thing

**(PC)**

The best way to remember what your typefaces really look like is to print off reference sheets, which is just what this tidy little tool does. Includes a paper saving option to print more typefaces per page and even includes a neat preview feature.


The Font Thing
The quick brown fox jumps
The quick brown fox jumps over th
The quick brown fox jumps ov
The quick brown fox jumps

**The Font Thing is a handy freeware tool for sampling your fonts and installing/uninstalling**

## 2500 Clipart Images

**(PC/Mac)**

Another choice collection of free images from greenstreet, in the Clipart folder in the root directory of the CD. All images are JPEG files.

## 20 Shareware/ Freeware fonts

**(PC/Mac)**

You don't necessarily have to fork out loads of money to license commercial fonts, in fact some are free and others only ask for a nominal fee to pay for their usage. We've sourced a selection of some of these readily available fonts, 10 for each platform. You can find them in their respective folders on the CD, PC_Font/ and MacFonts/.

## Internet Explorer/Netscape Navigator

**(PC/Mac)**

There are some great websites out there in cyber land offering lots of practical advice on becoming better at DTP and many dedicated sites have excellent resources full of free clipart and fonts to be claimed.

To take advantage of the internet, you'll need a web browser (and a modem). So we've included two of the best browsers on the CD along with several links to our favourite DTP sites (visit our site at www.computerpublishing.com).


# NETSCAPE ONLINE

## The FREE internet service in association with Future Publishing.

Sign up for the new FREE Netscape Online Service sponsored by Future Publishing and featuring content from Future Publishing's websites. Browse the web easily with Netscape *Navigator*, organise your emails with Netscape *Messenger*, and create great web pages with Netscape *Composer* – and all for FREE!

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## With one easy click, Netscape Online gives you:

**Search**
Search the web with all the major search engines. Or find friends online with our people and email finders.

**News & Weather**
Up to the minute UK and international news. In-depth daily features with links, web resources and online debate.

**Sport**
Rugby, football, golf, tennis and much more. We have live score boards, discussion forums where you can air your views, live chat, the latest news and features, match reports, league tables and all the best links.

**Money**
Comprehensive financial information provided by FT.com, FT Personal Finance and moneyXtra.com including market prices, latest world and european news, mortgage calculators, pension calculators and much more.

**Games**
All the latest reviews, cheats, downloads, and walkthroughs for all formats from Mac to Dreamcast. Online games, trivia quizzes, and loads of chat rooms – we've got it covered.

**Make Netscape Online part of your daily routine. Load up your Computer Publishing CD now.**

# Upgrade Now!

See your pictures in a whole new way. *Photo Artist* provides a host of multimedia options, from photo albums to screensavers... and all for only £17.50 in our special offer.

## Photo Artist

Photo Artist is the complete integrated solution to easily capture, organise, enhance, print and share your photos. Organise your photos in handy photo albums, create one of the many projects, then print it out, send it electronically to friends, or even post it on the web! *Computer Publishing* readers can now purchase *Photo Artist* exclusively from Havas Interactive at a special offer price of £17.50 (RRP £19.99.) When placing your order, you must quote the code shown here to get this special offer price! Offer is valid until March 21st.

Turn to page 21 for a mini tutorial on using Photo Artist.

SPECIAL OFFER PRICE OF ONLY **£17.50!**

### Hundreds of photo ideas

Now that you've seen *Photo Artist*, why not upgrade to a full version and:

- Create endless projects including: scrapbooks, greeting cards, awards, certificates, flyers, frames and reprints, labels, magazine covers, ornaments, postcards and more...
- Discover hundreds of ways to electronically share your photos, including: multimedia slide shows, electronic postcards, screensavers, windows wallpaper, and web pages.
- Enjoy the perfect tool for enhancing and correcting pictures. All common photo problems can be corrected quickly and easily.

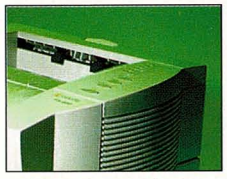
To order, call **01752 206010** now and quote code **PHA01.**

# REVIEWS ROUND-UP

**Introducing our see at a glance guide to what's been reviewed in issues one to eight, plus stockist details, web details, price and overall score. Don't go shopping without it!**

## Printers

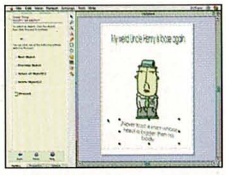
The Tally T9212 came third in our printer round-up.



Rod Lawton reviews the Kyocera FS-680.

| PRODUCT | MANUFACTURER | TELEPHONE | WEBSITE | PRICE | RATING | ISSUE |
|---|---|---|---|---|---|---|
| Brother HL-1240 | Brother | 0161 9312354 | www.brother.com | £269 | ★★★★★ | 7 |
| Canon BJC-1000 | Canon | 0121 666 6262 | www.canon.co.uk | £140 | ★★★★½ | 2 |
| Canon BJC-2000 | Canon | 0121 666 6262 | www.canon.co.uk | £175 | ★★★★½ | 2 |
| Epson EPL 5700 | Epson | 01442 261144 | www.epson.co.uk | £375 | ★★½★★ | 7 |
| Epson Stylus Color 740 | Epson | 0800 220 546 | www.epson.co.uk | £227 | ★★★★★ | 2 |
| Epson Stylus Colour 1160 | Epson | 01442 227227 | www.epson.co,uk | £315 | ★★★★★ | 7 |
| Epson Stylus Photo 700 | Epson | 0800 220 546 | www.epson.co.uk | £181 | ★★★★★ | 2 |
| Hewlett Packard 1100A | Hewlett Packard | 0990 474747 | www.europe.hp.com | £358 | ★★★★½ | 7 |
| HP Deskjet DJ970Cxi | Hewlett Packard | 0900 474747 | www.hp.com | £279 | ★★★★½ | 6 |
| HP2100 Laser printer | Hewlett Packard | 0990 225587 | www.hp.com | £570 | ★★★★★ | 1 |
| Kyocera FS-680 | Kyocera | 0118 9311500 | www.kyocera.co.uk | £353 | ★★★½★ | 7 |
| Lexmark E310 | Lexmark | 01628 481500 | www.lexmark.co.uk | £364 | ★★★★★ | 7 |
| Lexmark JetPrinter Z11 | Lexmark | 01628 481 500 | www.lexmark.co.uk | £99 | ★★★★★ | 2 |
| Lexmark JetPrinter Z51 | Lexmark | 01628 481 500 | www.lexmark.co.uk | £199 | ★★★★½ | 2 |
| Olivetti Artjet 20 | Olivetti | 01908 220111 | www.olivettilexikon.com | £160 | ★★★★½ | 2 |
| Tally T9212 | Tally | 0800 525318 | www.tally.co.uk | £398 | ★★★★½ | 7 |

## Software

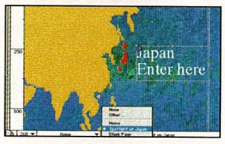


Reviewed in this issue, Corel Print House for Macs.

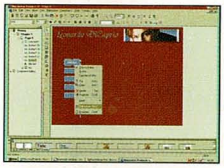
| | | | | | | |
|---|---|---|---|---|---|---|
| 10,000 Photos Volume 1 | Focus Multimedia | 01889 570156 | www.focusmm.co.uk | £9.99 | ★★★★★ | 4 |
| 10,000 Clipart | greenstreet | 01480 496789 | www.gstsoft.com/greenst | £9.95 | ★★½★★ | 4 |
| 30,000 Clipart Images | Focus Multimedia | 01889 570156 | www.focusmm.co.uk | £9.99 | ★★½★★ | 4 |
| 3-Space Publisher | TGS | 01483 472 883 | www.tgs.com | £49.99 | ★★★½★ | 2 |
| 5dPDF Creator 1.5 | 5d | 01483 426 421 | www.five-d.com | £65 | ★★★★★ | 2 |
| Acrobat 4 | Adobe | 0181 606 4001 | www.adobe.co.uk | £175 | ★★★★½ | 2 |
| Art Explosion Clipart | Nova development | 01752 202507 | www.novadevelopment.com | £29.95 | ★★★★½ | 4 |
| Catbase 4 | Catbase Software Ltd | 01920 871 866 | www.catbase.com | £695 | ★★★½★ | 4 |
| Corel Ventura Publisher | Corel | 01753 708 406 | www.corel.com | £289 | ★★★★½ | 1 |
| CorelDRAW 9 | Corel | 0800 581028 | www.corel.com | £395 | ★★★★½ | 6 |
| Corel Print House 2000 | Corel | 0800 581028 | www.corel.com | £45.99 | ★★★★½ | 8 |
| Corel Print Office 2000 | Corel | 0800 581028 | www.corel.com | £69 | ★★★★½ | 7 |

## Software continued

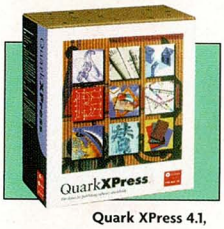
Fireworks 3 – integration is the name of the game.




Freeway 2 – DTP style tools for web page designers.



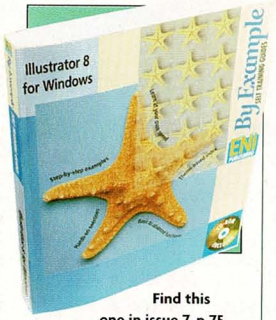
Multimedia Illuminatus 4.5




Quark XPress 4.1, reviewed this issue, p 60.

| Product | Manufacturer | Telephone | Website | Price | Rating | Issue |
|---|---|---|---|---|---|---|
| Dreamweaver 3 | Macromedia | 01344 458600 | www.macromedia.com | £299 | ★★★★★ | 7 |
| Fireworks 3 | Macromedia | 01344 458600 | www.macromedia.com | £139 | ★★★★★ | 8 |
| Flash 4 | Macromedia | 01344 458 600 | www.macromedia.com | £199 | ★★★★½ | 4 |
| Freeway 2 | SoftPress | 0800 7313425 | www.softpress.com | £234 | ★★★★½ | 6 |
| greenstreet Draw 4 | greenstreet | 01480 496 789 | www.gsoft.com | £29.95 | ★★★½★ | 2 |
| Hemera Photo Objects-Holidays | Hemera | 0171 372 9733 | www.hemera.com | £29.99 | ★★★½★ | 7 |
| Hemera Photo Objects | MediaGold | 0171 372 9733 | www.hemera.com | £49.99 | ★★★★½ | 4 |
| Hemera Photo Objects Premium | MediaGold | 0171 372 9733 | www.hemera.com | £29.99 | ★★★★½ | 3 |
| In Design | Adobe | 0131 458 6842 | www.adobe.co.uk | £399 | ★★★★½ | 4 |
| Illuminatus 4.5 | Digital Workshop | 01295 258335 | www.digitalworkshop.co.uk | £149.95 | ★★★★½ | 6 |
| MasterClips 375,000 | IMSI | 0181 581 2000 | www.imsiuk.co.uk | £39.99 | ★★½★★ | 4 |
| MasterClips 3D Artists | IMSI | 0181 581 2000 | www.imsiuk.co.uk | £14.99 | ★★★½★ | 4 |
| Microsoft Publisher 98 | Microsoft | 0800 510 510 | www.eu.microsoft.com | £69.99 | ★★½★★ | 1 |
| Office 2000 small business | Microsoft | 0345 002 000 | www.microsoft.com | £439 | ★★★★½ | 4 |
| Office 2000 premium | Microsoft | 0345 002 000 | www.microsoft.com | £669 | ★★★★½ | 4 |
| Office 2000 professional | Microsoft | 0345 002 000 | www.microsoft.com | £569 | ★★★★½ | 4 |
| Pagemaker 6 | Adobe | 01314 586 842 | www.adobe.co.uk | £329 | ★★★½★ | 1 |
| Pagemaker 6.5 Plus | Adobe | 0181 606 4001 | www.adobe.co.uk | £351 | ★★★★½ | 3 |
| Pagis Pro 3.0 & ScanSoft | ScanSoft | 01189 814 230 | www.scansoft.com | £69.99 | ★★★★½ | 3 |
| Paint Shop Pro 6 | Jasc | 01295 258 335 | www.jasc.com | £99 | ★★★★½ | 5 |
| PhotoImpact 5 | Ulead | 0121 236 1990 | www.ulead.com | £116 | ★★★★½ | 5 |
| Photo Objects 3000 Express Image | MediaGold | 0171 372 9733 | www.hemera.com | £19.99 | ★★★★½ | 3 |
| Photoshop 5.5 | Adobe | 0131 458 6842 | www.adobe.co.uk | £470 | ★★★★½ | 5 |
| Photosuite3 | MGI Software | 0171 3650034 | www.mgisoft.com | £46.99 | ★★★★½ | 7 |
| Power Publisher | GSP | 01480 496 575 | www.gspltd.co.uk | £49.95 | ★★★★½ | 3 |
| Preflight Pro 2.11 | Extensis | +31 30 247 5050 | www.extensis.com | £259.99 | ★★★★½ | 3 |
| Presto Pagemanager 98 Gold | Newsoft | 01752 201 148 | www.newsoftinc.com | £49.95 | ★★★★★ | 3 |
| Print Explosion | Nova Development | 01752 202 507 | www.novadevelopment.co.uk | £49.95 | ★★★★½ | 5 |
| Print House Magic 4 | Corel | 0800 581 028 | www.corel.com | £46.98 | ★★★★½ | 2 |
| Print Shop Premier | Broderbund | 01293 651 300 | www.broderbund.com | £39.99 | ★★★★½ | 1 |
| Publisher 2000 | Microsoft | 0345 002 000 | www.microsoft.com | £94.70 | ★★★★½ | 4 |
| QuarkXPress 4 | Quark | 01483 445 566 | www.quark.co.uk | £768 | ★★★★½ | 1 |
| Quark XPress 4.1 | Quark | 01483 445 566 | www.quark.co.uk | £815 | ★★★★½ | 8 |
| Quickeys 4.0/1.0 | CE Software | 0800 138 5118 | www.cesoft.co.uk | £75/£30win | ★★★★½ | 4 |
| Serif Design Studio | Serif | 08003 767 070 | www.serif.com | £69.99 | ★★★★★ | 1 |
| Serif PagePlus 5 | Serif | 01159 142 000 | www.serif.com | £45 | ★★★½★ | 1 |
| Textbridge Pro 9.0 | ScanSoft | 0118 981 4230 | www.scansoft.com | £69.99 | ★★★½★ | 2 |

## Books




Find this one in issue 7, p 75.

| | | | | | | |
|---|---|---|---|---|---|---|
| Digital PrePress for Comic Books | Stickman Graphics | www.stickmangraphics.com | $36.95 | ★★★★½ | 6 |
| Digital Photography for Dummies | IDG Books | www.idgbooks.com | £23.99 | ★★★★½ | 8 |
| Dreamweaver 2 Bible | IDG Books | www.idgbooks.com | £36.99 | ★★★★½ | 6 |
| How to Write & Publish Local History | Heart of Albion Press | ww.indigogroup.co.uk/albion | £9.95 | ★★★½★ | 8 |
| InDesign for Macs & Windows | PeachPit Press | www.peachpit.com | £26.99 | ★★★★★ | 6 |
| Illustrator 8 by examples | Eni Publishing | www.editions-eni-com | £17.99 | ★★★★½ | 7 |
| Photoshop 5/5.5 Wow! | Peachpit Press | www.peachpit.com | £37.99 | ★★★★★ | 7 |
| Photoshop 5.5 Quickstart | Peachpit Press | www.peachpit.com | £14.99 | ★★★★★ | 8 |
| Publisher 2000 | PC Productions | | £16.95 | ★★★★★ | 8 |
| QuarkXPress in Depth | Coriolis | www.coriolis.com | £46.99 | ★★★★½ | 7 |
| Start with a Digital Camera | PeachPit Press | www.peachpit.com | £26.99 | ★★★★★ | 6 |
| Teach yourself Paint Shop Pro 6 | SAMS | www.samspublishing.com | £14.50 | ★★★★½ | 7 |

## Slide Scanners

The Nikon CoolScan III

| PRODUCT | MANUFACTURER | TELEPHONE | WEBSITE | PRICE | RATING | ISSUE |
|---|---|---|---|---|---|---|
| Nikon CoolScan III | Nikon | 0800 230220 | www.nikon.co.uk | £619 | ★★★★★ | 8 |
| Microtek ScanMaker 4 | Microtek | 01782 753300 | www.microtek.com | £586 | ★★★★★ | 8 |
| Agfa DuoScan T1200 | Agfa | 0181 231 4906 | www.agfa.co.uk | £645 | ★★★★★ | 8 |
| Umax Astra 2200SU | Umax | 01344 871329 | www.umax.co.uk | £175 | ★★★★★ | 8 |
| SlideScan | MegaPixels | 0800 028 2261 | www.megapixels.com | £59 | ★★★★★ | 8 |

## Digital Cameras

Turn to issue 5, page 78 for the Canon PowerShot.

| | | | | | | |
|---|---|---|---|---|---|---|
| Agfa ePhoto CL50 | Agfa | 0181 231 4906 | www.agfa.co.uk | £495 | ★★★★★ | 5 |
| Canon PowerShot A50 Zoom | Canon | 0121 680 8062 | www.canon.co.uk | £586 | ★★★★★ | 5 |
| Epson PhotoPC 800 | Epson | 0800 220 546 | www.epson.co.uk | £539 | ★★★★★ | 5 |
| Fuji MX600 Zoom | Fuji | 0171 586 5900 | www.fujifilm.co.uk | £549 | ★★★★★ | 1 |
| Fuji NX-70 Printer | Fuji | 0171 586 5900 | www.fujifilm.co.uk | £300 | ★★★★★ | 1 |
| Kodak DC280 Zoom | Kodak | 0870 243 0270 | www.kodak.co.uk | £599.99 | ★★★★★ | 5 |
| Kodak | Kodak | 0870 243 0270 | www.kodak.co.uk | £799.99 | ★★★★★ | 8 |
| Olympus C-920 Zoom | Olympus | 0800 072 0070 | www.olympus-europa.com | £549.99 | ★★★★★ | 5 |
| Ricoh RDC-5000 | Ricoh | 01782 753 322 | www.ricoh.co.uk | £599 | ★★★★★ | 5 |
| Sony Mavica | Sony | 0990 111 999 | www.sony.co.uk | £675 | ★★★★★ | 5 |

## Scanners

The Scanmaker X6 – part of the issue 3 scanner round-up.

| | | | | | | |
|---|---|---|---|---|---|---|
| Agfa SnapScan 1212U | Agfa | 0181 231 4903 | www.agfa.co.uk | £129 | ★★★★★ | 3 |
| Black Widow 9636 EPP | Black Widow | 01324 825999 | www.blackwidow.co.uk | £69 | ★★★★★ | 3 |
| Epson GT-7000 USB | Epson | 0800 220546 | www.epson.co.uk | £179 | ★★★★★ | 3 |
| Epson 1600 | Epson | 0800 220546 | www.epson.co.uk | £639 | ★★★★★ | 8 |
| HP ScanJet 4100C | Hewlett Packard | 0990 474747 | www.hp.com/uk | £125 | ★★★★★ | 3 |
| Microtek Phantom C6 | Microtek | 01908 317797 | www.microtek.com | £93 | ★★★★★ | 3 |
| Microtek Scan Maker X6 | Microtek | 01908 217797 | www.microtek.com | £152 | ★★★★★ | 3 |
| Scanjet | Hewlett Packard | 0990 225587 | www.scanjet.hp.com | £649 | ★★★★★ | 8 |
| Umax Astra 2000U | Umax | 01344 871 329 | www.umax.co.uk | £116 | ★★★★★ | 3 |

## Miscellaneous

The 19" Philips monitor – good in small spaces.

| | | | | | | |
|---|---|---|---|---|---|---|
| Diamond Pro monitor | Mitsubishi Electric | 01707 276100 | www.meuk.mee.com | £470 | ★★★★★ | 5 |
| Logitec keyboard & mouse | Logitech | 01306 734300 | www.logitech.com | £79.99 | ★★★★★ | 8 |
| Matrox G400 Dual Head | Matrox | 01793 441100 | www.matrox.com | £118 | ★★★★★ | 6 |
| Philips 109B monitor | Philips | 01756 702892 | www.philips.com | £492 | ★★★★★ | 7 |
| Powerprint USB | Computer 2000 | 01256 868 008 | www.infowave.com | £81 | ★★★★★ | 1 |
| Viewsonic monitor | ViewSonic | 01293 643900 | www.viewsonic.com | £2,940 | ★★★★★ | 8 |
| Wacom Intous Tablet | Wacom | +49 213112390 | www.wacom.de | £129 | ★★★★★ | 2 |
| Zip USB | Iomega | 0800 973 194 | www.iomega-europe.com | £150 | ★★★★★ | 1 |

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## next issue
FIND OUT WHAT'S COMING UP

# Next Issue!

Oh dear! You've just reached the end of yet another issue of **Computer Publishing**. But seeing as we're a monthly and a stickler for tradition, we'll have one out next month filled with more tutorials, reviews features and news from the world of DTP and Web

### Coverdisc

Another CD fulled with software, utilities and resources for both Mac and PC. You'll find more fonts, more JPEG photo images and some of the hottest shareware utilities, plus a few surprises too!

### Makeovers

More of your designs will be given a professional makeover. These pages offer you hints and tips to apply to your own designs. And if you feel lucky, why not send in your work for us to get stuck into?

### Tutorials

We're not finished with InDesign yet! Next month we'll be building a website with it. PLUS tutorials in MS Publisher on designing brochures, one in Pagemaker outlining all the basics, another in Photoshop showing how to make selections and finally, one in Greenstreet Publisher – something for everyone!

### Reviews

We have another selection of all the latest DTP products, including the Wacom Graphire tablet, OmniPage Pro 10 OCR software, a roundup of drawing software and our usual pick of the month's books.

## issue 9 on sale 17th March


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### How we made this mag

#### What stuff we use

**Hardware** Apple® Macs: G3, 7600/120. IBM Vectra VL PC.
**Software** Quark*XPress*, *Photoshop*, *Freehand*, Netscape *Navigator*, *Nisus*, *Graphic Converter*, *Paint Shop Pro*, *CorelDRAW*, Adobe *Acrobat*.
**Typography** (Adobe®) **MetaPlus family,** Agenda family, **Boton family, Delta family,** FFDingbests and Magnum Software's Handwriting Fonts.
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| NEW | 41143 | A3+ Photo Paper 190g (20) | £22.55 |
| | 41142 | A3 Photo Paper 190g (20) | £17.99 |
| | 41071 | A4 Photo Glossy Film (15) | £17.99 |
| | 41140 | A4 Photo Paper 190g (20) | £6.50 |
| | 41126 | A4 Photo Glossy 90g (20) | £5.50 |
| NEW | 41256 | A4 Photo Matte 160g (50) | £8.99 |
| | 41106 | A4 Photo Matte Adhesive (10) | £6.99 |
| | 41061 | A4 Photo Matte Paper 90g (100) | £7.99 |
| NEW | 41154 | A4 Iron-on Transfers (10) | £8.50 |
| | 41122 | 10"x8" Photo Card (30) | £10.95 |
| | 41121 | 8"x5" Photo Card (30) | £4.75 |
| | 41148 | 8"x5" Cards + Envelopes (10) | £5.50 |
| | 41134 | 6"x4" Photo Paper (20) | £4.50 |
| NEW | 41144 | A6 Photo Stickers (20) | £3.99 |
| | 41054 | A6 Photo Card (50) | £5.75 |
| | 41147 | A6 Cards + Envelopes (20) | £5.99 |
| NEW | 41144 | A6 Photo Stickers (5x16) | £4.50 |

## Canon

| | | | |
|---|---|---|---|
| | GP-301 | A4 Glossy Photo Paper 165g (20) | £5.50 |
| | HR101 | A4 Photo Matte Paper 90g (200) | £17.50 |
| | HR101 | A4 Photo Matte Paper 90g (50) | £4.99 |
| | TR201 | A4 T-Shirt Transfers (10) | £8.50 |

## HEWLETT PACKARD

| | | | |
|---|---|---|---|
| NEW | C6951A | A4 Photo Matte 230g (20) | £9.50 |
| NEW | C6832A | A4 Premium Photo Paper 230g (20) | £9.50 |
| NEW | C6951A | A4 Premium Photo Matte 230g (20) | £9.50 |
| | C6040A | A4 Premium Photo Paper 220g (15) | £5.99 |
| | C1847A | A4 Photo Glossy Paper 160g (20) | £5.99 |
| | 51634Z | A4 Premium LX 95g (200) | £10.95 |
| | C1853A | A4 Photo Matte 2 sided 135g (100) | £11.00 |
| NEW | C6945A | 15x10cm Prm Photo Paper (20) | £5.99 |
| | C6050A | A4 Iron-on Transfers (10) | £10.95 |
| | C6042A | Greeting Cards + Env. (20) | £4.99 |
| | C3832A | A4 Transparency Film (20) | £12.00 |

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| | CPR0A3 | A3 ICI Olmec Photo Glossy 260g (20) | £17.99 |
| | CPR050 | A4 ICI Olmec Photo Glossy 260g (50) | £17.99 |
| | CPR020 | A4 ICI Olmec Photo Glossy 260g (20) | £8.99 |
| | CPR0A5 | A5 ICI Olmec Photo Glossy 260g (20) | £5.25 |
| NEW | CS263P | A3+ ICI Olmec Photo Satin 260g (15) | £25.00 |
| NEW | CS26A3 | A3 ICI Olmec Photo Satin 260g (20) | £17.99 |
| NEW | CS2650 | A4 ICI Olmec Photo Satin 260g (50) | £17.99 |
| NEW | CS2620 | A4 ICI Olmec Photo Satin 260g (20) | £8.99 |
| NEW | CS26A5 | A5 ICI Olmec Photo Satin 260g (20) | £5.25 |
| NEW | CP22-3P | A3+ Photo Glossy/Photo Matte 220g (20) | £TBA |
| NEW | CP22-A3 | A3 Photo Glossy/Photo Matte 220g (20) | £15.99 |
| NEW | CP22-50 | A4 Photo Glossy/Photo Matte 220g (50) | £14.50 |
| NEW | CP22-20 | A4 Photo Glossy/Photo Matte 220g (20) | £7.99 |
| NEW | CP22-A5 | A5 Photo Glossy/Photo Matte 220g (20) | £4.75 |
| NEW | CPHR3P | A3+Photo Glossy/Matte 180g (20) | £17.50 |
| | CPHRA3 | A3 Photo Glossy/Photo Matte 180g (20) | £13.99 |
| | CPHR50 | A4 Photo Glossy/Photo Matte 180g (50) | £12.00 |
| | CPHR20 | A4 Photo Glossy/Photo Matte 180g (20) | £6.99 |
| | CARDS | A5 Glossy Greeting Cards 180g (20) | £8.99 |
| | CPHRA5 | A5 Photo Glossy/Photo Matte 180g (20) | £3.99 |
| | C6X4 | 6"x4" Photo Glossy Paper 180g (20) | £3.99 |
| NEW | CS50 | A4 ICI Photo Satin Paper 170g (50) | £9.99 |
| NEW | CS10 | A4 ICI Photo Satin Paper 170g (20) | £5.99 |
| NEW | CP3P | A3+Photo Glossy Paper 150g (20) | £16.50 |
| | CPA3 | A3 Photo Glossy Paper 150g (20) | £12.99 |
| | CP100 | A4 Photo Glossy Paper 150g (100) | £17.99 |
| | CP50 | A4 Photo Glossy Paper 150g (50) | £9.50 |
| | CP20 | A4 Photo Glossy Paper 150g (20) | £4.99 |
| | CPA5 | A5 Photo Glossy Paper 150g (20) | £3.50 |
| NEW | CHR3P | A3+ Photo Matte 2 sided 130g (50) | £15.50 |
| | CHRA3 | A3 Photo Matte 2 sided 130g (50) | £12.50 |
| | CHR | A4 Photo Matte 2 sided 130g (100) | £7.99 |

### Specialist Products

| | | | |
|---|---|---|---|
| | CAN3 | A3 Canvas Photo Paper 720Dpi (20) | £13.50 |
| | CANVAS | A4 Canvas Photo Paper 720Dpi (20) | £6.99 |
| | CMETAL | A4 Silver Metallic Film (10) | £7.99 |
| | CTFR | A4 Transfers for T - Shirts etc. (10) | £7.99 |
| | CLING | A4 Cling Film 720 Dpi - Print on for Shop/Car Windows, peels off (10) | £7.99 |
| | CLEAR | A4 Transparencies for Projectors (20) | £7.50 |
| | CLAM | A4+ DIY Laminate for Menus etc. (10) | £7.99 |
| | CBUS | DIY Laminate for Business Cards (50) | £6.99 |
| NEW | CCDL | Photo CD Labels 3 per A4(30) | £6.99 |
| NEW | CBC | Photo Glossy Business Cards (100) | £7.99 |
| | CAD | Address Labels (adh) 10 per A4 (100) | £4.99 |

## Canon

If there is no cartridge Ref. No. on your printer cartridge please phone MX2 for assistance.

| | | | |
|---|---|---|---|
| | BC01 | BLK | £13.75 |
| | BC02 | BLK | £13.75 |
| | BC05 | CLR | £15.50 |
| | BC06 | PHOTO | £13.99 |
| | BC10 | BLK | £17.99 |
| | BC-20 | BLK | £17.99 |
| | BC-21e | P-Head | £29.99 |
| | BC-22e | PHOTO | £15.99 |
| NEW | BC-23 | BLK | £17.99 |
| NEW | BCI-3 | BLK | £6.50 |
| NEW | BCI-3 | C/M/Yeach | £5.50 |
| NEW | BC-30 | BLK | £17.99 |
| NEW | BC-31 | CLR | £23.50 |
| NEW | BC-32 | Photo | £24.15 |
| | BC-60 | BLK | £17.99 |
| | BC-61 | CLR | £17.99 |
| | BC-62 | PHOTO | £37.50 |
| | BCI-10B | BLK x3 | £8.50 |
| | BCI-11B | BLK x3 | £5.99 |
| | BCI-11C | CLR x3 | £11.00 |
| | BCI-21B | BLK | £4.50 |
| | BCI-21C | CLR | £9.99 |
| | BCI-61 | CLR | £13.50 |
| | BCI-62 | PHOTO | £17.95 |
| | BJI-201B | BLK | £4.90 |
| | BJI-201 | Y/C/Meach | £4.25 |

## EPSON

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If there is no cartridge Ref. No. on your printer cartridge please phone MX2 for assistance.

| | | | |
|---|---|---|---|
| NEW | T001011 | PHOTO | £13.99 |
| NEW | T003011 | BLK | £17.99 |
| NEW | T005011 | CLR | £17.99 |
| | 20193 | PHOTO | £9.50 |
| | 20191 | CLR | £13.45 |
| | 20189 | BLK | £13.45 |
| | 20187 | BLK | £12.35 |
| | 20138 | CLR | £10.50 |
| | 20110 | PHOTO | £9.50 |
| | 20108 | BLK | £13.50 |
| | 20097 | CLR | £15.75 |
| | 20093 | BLK | £12.25 |
| | 20089 | CLR | £13.50 |
| | 20049 | CLR | £15.99 |
| | 20047 | BLK | £10.50 |
| | 20036 | CLR. | £17.50 |
| | 20034 | BLK | £8.75 |

## HEWLETT PACKARD

If there is no cartridge Ref. No. on your printer cartridge please phone MX2 for assistance.

| | | | |
|---|---|---|---|
| NEW | C6615A | BLK | £TBA |
| NEW | C6578D | CLR | £23.97 |
| NEW | C6614A | BLK | £17.99 |
| | C4844A | BLK | £23.50 |
| | C4843A | MAG | £23.50 |
| | C4842A | YLW | £23.50 |
| | C4841A | CYN | £23.50 |
| | C1823D | CLR 30ml | £17.99 |
| | C1816A | PHOTO | £22.85 |
| | 51649A | CLR | £17.99 |
| | 51645A | BLK | £17.99 |
| | 51641A | CLR | £17.99 |
| | 51633M | BLK | £13.99 |
| | 51629A | BLK | £17.99 |
| | 51626A | BLK | £17.99 |
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## LEXMARK

| | | | |
|---|---|---|---|
| NEW | 15M0120 | CLR | £26.45 |
| * | 13619HC | CLR | £22.99 |
| ** | 13400HC | BLK | £17.95 |
| NEW | 1361760 | PHOTO | £17.99 |
| | 12A1970 | BLK | £17.95 |
| | 12A1980 | CLR | £25.90 |
| | 12A1990 | PHOTO | £27.97 |

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| NEW | C-T003001 | BLK | £4.25 | 4 PK £15.99 |
| NEW | C-T001001 | PHOTO | £7.50 | 2 PK £13.99 |
| | C-20193 | PHOTO | £7.50 | 2 PK £13.99 |
| | C-20191 | CLR | £5.99 | 3 PK £16.50 |
| | C-20189 | BLK | £4.25 | 4 PK £15.96 |
| | C-20187 | BLK | £3.99 | 4 PK £13.99 |
| | C-20138 | CLR | £6.99 | 3 PK £17.99 |
| | C-20110 | PHOTO | £6.99 | 3 PK £17.99 |
| | C-20108 | BLK | £4.50 | 4 PK £14.99 |
| | C-20097 | CLR | £6.99 | 3 PK £17.99 |
| | C-20093 | BLK | £4.25 | 4 PK £13.99 |
| | C-20089 | CLR | £6.50 | 3 PK £16.99 |
| | C-20049 | CLR | £5.50 | 3 PK £14.99 |
| | C-20047 | BLK | £4.25 | 4 PK £13.99 |
| | C-20036 | CLR | £5.99 | 3 PK £14.99 |
| | C-20034 | BLK | £4.50 | 4 PK £14.99 |
| | C-20025 | BLK | £4.25 | 4 PK £13.99 |

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| CL-20093 | £4.99 | CL-20189 | £4.99 |
| CL-20089 | £7.99 | CL-20187 | £4.99 |

### CANON COMPATIBLE

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| NEW | C-BC02 | BLK | £9.25 | 2 PK £17.99 |
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| | C-BCI-11B | BLK (x3) | £5.99 | 2 PK £11.00 |
| | C-BCI-11C | CLR (x3) | £7.50 | 2 PK £13.98 |
| | C-BCI-21B | BLK | £2.75 | 4 PK £9.99 |
| | C-BCI-21C | CLR | £3.99 | 3 PK £10.50 |
| NEW | C-BCI-61C | CLR | £8.50 | 2 PK £15.98 |
| NEW | C-BCI 62 | PHOTO | £9.99 | 2 PK £17.98 |
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| | C-51633A | BLK | £8.99 |
| NEW | C-51641A | CLR | £14.99 |
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| NEW | C-51649A | CLR | £14.99 |

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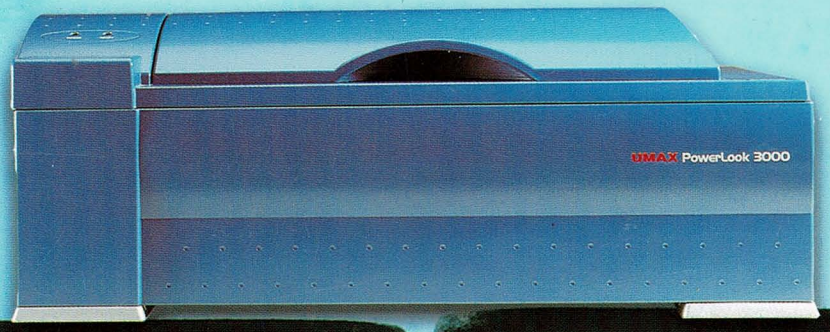


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Binuscan Photoperfect Master (CMYK & RGB)
Transparencies and reflectives up to A4

### Mirage II Pro £1,999

A3 flatbed
1,400 x 2,800 dpi optical resolution (lens 1)
700 x 1,400 dpi optical resolution (lens 2)
True 36 bit
Maximum density 3.3D
Includes transparency adaptor
Binuscan Photoperfect Master (CMYK & RGB)

### PowerLook III LE £899
### PowerLook III Pro £1,199

1,200 X 2,400 dpi optical resolution
42 bit with BET
Maximum density 3.4D
Includes transparency adaptor
*LE software:*
Binuscan Photoperfect Advanced (RGB)
Adobe Photoshop LE v5.0
*Pro software:*
Binuscan Photoperfect Master (RGB & CMYK)

**Call the UMAX info line on 0845 8440149 or contact your local UMAX reseller**

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